

THE MUSICAL TIMES

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AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1916.

DAN GODFREY AND BOURNEMOUTH.

The word Bournemouth has gathered round itself many agreeable associations in the memories of the thousands of inhabitants of these Isles who have sought and found health and recreation in the attractive pleasaunces of the seaside town it names. But British musicians have a special reason for cherishing a warm regard for the famous Hampshire resort, because it has earned a unique distinction in this country owing to the exceptionally generous encouragement it has spontaneously given to native musical art. In paying this tribute to Bournemouth we are not unmindful of the highly creditable missionary work accomplished in other recreative centres where good orchestras are maintained.

If we inquire as to how this gratifying condition of things musical has arisen at Bournemouth, it is easy to see that it is owing mainly to the persistent activity and abundant faith of one strong and genial personality, namely, Mr. Dan Godfrey. Twenty or more years ago he grasped the potentialities of the situation at Bournemouth and laid his plans accordingly. But in justice it must be added that the schemes proposed by Godfrey were loyally backed by that rare and welcome phenomenon in musical propaganda,—an intelligent and courageous municipality, the members of which were quick to perceive the value of music as a lure to their town.

Our columns have repeatedly recorded the important musical doings of Bournemouth, and now we propose to give a short account of the

career of the musician who, as we have indicated, is the chief driving force of the musical institutions established by the authorities.

A MUSICAL STOCK.

From the pedigree given below of the branch of the clan Godfrey of which the present Dan Godfrey is a distinguished member, it will be seen that a turn for music has through successive generations been a sort of hereditary complaint. The Charles Godfrey from whom we start was a remarkable man in connection with military band music. But the bare record of his bandmastership does not reveal the influence he exerted over his contemporaries and successors. In his youth he was a drummer in the First Royal Surrey Militia, and in 1813 he joined the Coldstreams as a bassoon-player. His special talent was recognized by the powers-that-be, and he was appointed bandmaster to these celebrated Guards in 1825, and held the post until his death in 1863. In 1831 he was appointed musician-in-ordinary to the King. The earliest journal devoted to military band music, published in this country under the name of *Jullien's Journal*, was arranged by Charles Godfrey. His three sons were musically educated at the Royal Academy of Music. The eldest, Daniel, became as famous as his father in the same sphere of musical activity. He entered the Academy in 1847 as a flautist. He became bandmaster of the Grenadier Guards in 1856, and remained in that capacity until 1896. In 1897-98 he visited Canada and the United States with a special Military Band formed after he had left the Army. He composed many waltzes that achieved great popularity in his day.

His eldest son, Daniel, or Dan as he is known, the subject of the present sketch, was born in London in 1868. He was educated at King's College School (London). After successfully completing the curriculum he went to Germany for general education for a short period, and on returning to

CHARLES GODFREY, 1790—1863, Bandmaster Coldstream Guards, 1825-1863.

DANIEL
1831-1903,
Bandmaster Grenadier
Guards, 1856-1896.

DANIEL EYERS,
Conductor London Military
Band, 1890,
Director of Music to the
Corporation of Bournemouth,
1893.

ADOLPHUS FREDERICK
1837-1882,
Bandmaster Coldstream
Guards.

CHARLES
1839 (living),
Bandmaster Scots
Fusiliers, 1859-1868,
Royal Horse Guards,
1868-1904,
Prof. Royal College of Music
and the
Guildhall School.

ARTHUR EUGENE
1868 (living),
Theatrical
Conductor,
and Composer,
Manager Messrs.
Hopwood &
Crew, Ltd.

CHARLES GEORGE
1866 (living),
Conducted Crystal
Palace Band,
1889-1897,
also at Buxton,
1897-1898,
and Scarborough.

HERBERT
1869 (living),
Conducted
Crystal Palace
Military Band
1897, also at
Folkestone,
1895-1896.

Percy Godfrey, 1859 (living), is not connected with the Charles Godfrey family. Music Master King's School, Canterbury. Composed Prize Pianoforte Quintet, Prize Coronation March, &c.

this country he resolved to give serious attention to music with a view of making it his profession. He entered the Royal College of Music, where he remained for three and a-half years. During this period he studied the clarinet under Lazarus, who was a famous performer, and he also worked at the violin. Eventually he became first clarinet in the College orchestra, a position that brought him under the notice of Sir Charles Stanford, then, as now, the conductor. The late Alfred Caldicott, a very clever musician, was Godfrey's harmony master, and he recorded his high opinion of the capacity of his pupil. Naturally the trend of the young student was towards the military band, in the development of which his immediate ancestors had so closely identified themselves, and in this special field he had the great advantage of his father's counsel, and regular instruction from John Hartmann, an expert in military band orchestration. The reputation Godfrey had now gained led to his appointment as conductor of the newly-established London Military Band, which was manned by the leading players in the Metropolis, and was soon regarded as the best band of its class in England. After giving a successful introductory concert in St. James's Hall (formerly in Piccadilly, and now demolished) the band toured through the north of England and in Scotland. Even at this period (the 'eighties) Wagner programmes were in vogue as they have been ever since. Godfrey also held the post of bandmaster to the Corps of Commissionaires, and he conducted the orchestra of the Cambridge University Dramatic Club. In 1890 he gained the Bandmaster's Diploma at the Royal Academy of Music, and subsequently he was made an honorary member of that institution. In 1891 he became musical director of the Standard Opera Company, and in that capacity toured in South Africa and was concerned in the production of twenty-six operas. On the conclusion of the tour, which had been very successful, the manager and the company and numerous friends presented him with a commemorative souvenir. A short engagement at the Globe Theatre, Johannesburg, followed, and at the end of the year 1892 he returned to England, and was soon engaged to provide an orchestra for 'Venice in London,' an exhibition which was produced at Olympia; later he organized other musical enterprises on behalf of the Olympia Company. These varied activities and exceptional experiences in the management of men and things were invaluable schooling for the greater work he was soon called upon to undertake. The tide in the affairs of men which so many of us fail to utilise now came to him. It was at first only a small swell, but taken at the flood, such as it was, it led Dan Godfrey on to fortune, at least in matters musical, and enabled him eventually to render very great service to British music.

Bournemouth in the 'seventies of the last century was finding itself. In 1875 a Winter Gardens scheme was established as a business enterprise, and music of course was one of the attractions offered by the promoters. The ideals of those Victorian days

were realised by the importation, from Bath, of a band composed of sixteen performers of Italian nationality, who played in military uniform. This band appeared at the Gardens and elsewhere in the town, and was supported partly by voluntary contributions from the visitors and residents. In 1892 the Corporation assumed direct responsibility and formed a military band of twenty-one performers, recruited chiefly from the Italian band and other players in the town. This new body was directed by Signor E. Bertini, and its doing, although modest, served to demonstrate its increasing drawing power of music, and to induce the Corporation to essay a more ambitious flight. It was fortunate that at this stage the members of the Corporation were not obsessed with the idea so widely prevalent in the country that responsible musical direction, especially of orchestras, must of necessity be entrusted to a foreigner, not only with a view to musical efficiency but even more for the look of the thing. So with praiseworthy patriotism and common-sense they got into touch with Dan Godfrey, whose reputation had reached them, and who happened at the time to be available. In 1893 the Corporation took over the Winter Gardens as a municipal undertaking, and engaged Dan Godfrey to provide a military band of thirty performers for the summer season, and a smaller number during the other months of the year. This band included enough 'double-handed' players to provide a small string band to play in the Winter Gardens Pavilion while the other players did duty elsewhere. Godfrey conducted throughout August and September, and on two days a week in other months. In 1894, expansion of the musical work led to Godfrey being appointed resident musical adviser to the town, and in 1896 he was appointed general manager of the Winter Gardens. The orchestra, hitherto and still familiarly known as 'Dan Godfrey's,' was now officially christened the Bournemouth Municipal Orchestra, the first of its kind to be established in this country. It is interesting to note that of the small band of twenty-four performers conducted by Godfrey in his first winter season, 1893-94, Mr. A. S. Lewis (bassoon), Mr. P. Bottighieri (double-bass), and Mr. W. Byrne (timpani, &c.) are still active members. The following was the programme performed at the first concert given at the Winter Gardens when they were opened under municipal control on May 22, 1895:

March	...	'Tannhäuser'	...	Wagner
Overture	...	'Oberon'	...	Wolfe
Valse No. 5		'Bons Gens de Village'	...	Czibulka
Selection	...	'Cavalleria Rusticana'	...	Mascagni
Dances from	'Henry VIII.'	...	Edward German	
(Arranged by Dan Godfrey, first performance.)				
Cornet solo	...	'The Better Land'	...	Coven
Selection	...	'Haddon Hall'	...	Sullivan

It is not an epoch-making selection, but in comparison with programmes given in later years

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it serves to show that popular taste has been educated.

In 1895 the Orchestra was increased to thirty-three performers, and it was retained at this number during the summer and winter seasons. This increase led to the establishment of the Symphony Concerts, which have brought so much fame to the town and the conductor. The first concert of the series was given on October 14, 1895, and from that date until now over twelve hundred concerts have been given, with a gradually augmented orchestra, and on special occasions with the assistance of some of the most eminent metropolitan orchestral performers. A careful estimate, made in 1914, on the occasion of the celebration of the 'coming of age' of the band, showed that during the twenty-one years no fewer than 589 works by native composers had been given at the Classical and Symphony Concerts alone. This striking record received warm recognition from practically all the leading members of the profession, when, on May 15, 1911, a banquet in Dan Godfrey's honour was held at the Criterion Restaurant, London. Sir Alexander Mackenzie presided, and moved the toast of the evening. He said that during the past eighteen years

Godfrey had achieved a record only equalled by that of the Crystal Palace under August Manns. He had given no fewer than 965 classical concerts, had brought forward the chief productions of British composers, and had upheld persistently and courageously the banner of our native music.

Sir Hubert Parry, in supporting the toast, said that

Nowadays British composers had a chance of criticising themselves. It was remarkable what an amount of rubbish Godfrey had avoided. England was becoming a nest of song-birds as it was in the reign of Elizabeth, and this was largely due to Dan Godfrey.

Sir Charles Stanford said:

Dan Godfrey had proved himself to be the greatest friend of the British composer since the days of the late dear Manns, and no greater compliment could be paid to him than this.

In 1910 Bournemouth celebrated the centenary of its corporate existence, and music naturally was an important feature of its ten days' fêtes. The Orchestra and its conductor were well in evidence, and some of the foremost musicians in our midst took part in the celebration. Our issue for August, 1910, contained an account of the proceedings, and we gave a full-page picture of the Municipal Orchestra and the eminent composers who were present.

No account of the musical assets of Bournemouth would be complete without a reference to the munificent gift of a music library made to the town by Mr. J. B. M. Camm in the centenary year. It contains a great number of full-scores of the works of classical and modern composers, as well as a comprehensive collection of other musical publications. It is constantly being augmented, and is, in fact, one of the most complete and accessible Reference Libraries available for students existing in the United Kingdom.

In 1911 a Municipal Choir of 250 voices was formed, the nucleus being a choir formerly conducted by the late Madame Newling. The first chorus-master of the Municipal Choir was Dr. Holloway, and he was succeeded by the present master, Mr. Thos. J. Crawford. Dan Godfrey is the conductor. A fine performance of Berlioz's 'Faust' was a memorable event of the 1913-14 season.

Another of Bournemouth's useful musical activities is the Operatic Society conducted by Mr. Montague Birch, who is also the accompanist at the orchestral concerts given in the Winter Gardens. Reference to this Society provokes dreams as to whether Bournemouth will some day do for native opera what it has done for native orchestral music.

If a great building scheme that was projected—and, we believe, sanctioned by the Corporation—just before the war broke out, is ever realised, at least a splendid venue will be created. The estimated cost of the scheme, which includes a theatre and large and small concert-halls spread over a wide area, is £110,000. Visions of an English Bayreuth spring up before the sanguine imagination.

The permanent Symphony Orchestra has until recently consisted of forty-seven performers: eight 1st violins, six 2nd violins, four violas, four 'cellos, four double-basses, and the usual complement of wind, &c. A desire to economise during the war may lead to some regrettable temporary reduction of numbers. But it may confidently be hoped that when peace comes Bournemouth will be looked to more than ever to provide the solace and refreshment that music offers in a greater degree than any other art.

It is a source of legitimate pride and not a little chagrin to all concerned in the organization, that to some extent it has become a school for the supply of other orchestras. We have not space to record the names of the many eminent players who gained their experience at Bournemouth, and who now fill important positions elsewhere in the country and in the United States.

Dan Godfrey does not pretend to believe that all native-composed music is popular, or demanded by his audience, which, it must be remembered, is not drawn to the Winter Gardens in order to be experimented upon. He has often been greatly daring in allowing young composers the strange and startling experience of listening to their own orchestration. He says that British music has to be sandwiched between 'other' music. This of course may be considered a testimony to its meanness, but we fear this is not exactly what is meant. One of the most popular composers is Edward German, who seems always to say what he wants to say. The audiences know that they like his music, whereas in some cases they only know that they ought to like it. Stanford's Irish Rhapsody No. 1, and Edward German's Welsh Rhapsody are popular items, and of course there are many other British works that are listened to with great appreciation and are frequently repeated.

Godfrey just now yearns for a really great British Overture that in some direct way will fit itself as an expression of the present national feeling. Is there a British style that relates Elgar, Mackenzie, Parry, Stanford, Bantock, and other front-rank native composers? Godfrey does not discern one. There are, however, negative characteristics that we all feel. We know that Elgar is not French, that Parry is not Italian, that Bantock is not Norwegian, that Stanford is not Hungarian, and that German is not German.

Finally, we quote with pleasure the following extract from the interesting and skilfully compiled souvenir record of the Orchestra, which was written by Mr. Hadley Watkins, the faithful Boswell of this musical Johnson, and issued on the occasion of the 'coming of age' celebrations, noted above. We are indebted to this volume for much of the information given in the article:

Mr. Dan Godfrey is no participator in the clamant chorus which persists in stating that there is no future for British music. As a conductor, he is universally regarded as one of its chief apostles, and the record of music performed at the Symphony Concerts from the pens of native composers is without parallel. Bournemouth and music have long since become synonymous terms. The love and appreciation shown for the higher forms of music have enormously increased during recent years amongst all classes of people, and it is an evidence of discernment and sound judgment on the part of local authorities, who are alive to what is an undisputed fact, and who are prepared to make adequate arrangements for supplying what is an undoubted demand. The object which all enlightened communities have in view is to bring the humanising effect of music to bear on all classes of society. If music is to exercise the elevating power which it possesses, it is imperative that it shall be of the first quality. No effective provision for the supply of such a demand appears to be possible apart from the establishment of permanent orchestras, and the recognition of this fact by the authorities in 1893 was a master-stroke of policy, which has not only been confirmed during the process of the years, but has also provided Bournemouth with an attraction which is distinctive and pre-eminent, and conferred upon the town a prestige which is the envy of all other provincial centres.

ECCLESIASTICAL MUSIC AND POPULAR FICTIONS.

BY R. R. TERRY.

To anyone who has given serious attention to the study of Church music there is always an element of hopelessness in Press discussions on the subject. Writers of articles, and casual correspondents alike, deliver themselves of the most amazing and bewildering contradictions. Small wonder therefore that the plain man who dislikes inconclusive squabbles (since irrelevant and inconclusive arguments usually mean that there is really nothing serious to argue about) decides that the whole subject is unimportant, and is only a matter of individual taste.

The man with knowledge of any particular subject takes contradiction calmly, because he *knows* whether his opponent is talking reason or not. The man with scanty knowledge is intolerant

of other people's opinions, and intemperate in the expression of his own. It is this second type of controversialist that specially flourishes in most 'Church music' discussions. Why? Just because in all quarters there is so scanty a stock of real knowledge concerning Church music—its origin, its history, its functions, its religious and æsthetic import. Again, why? While not blind to a number of inherent causes (which need not be specified here), I am inclined to place the chief blame at the door of musical text-books. They are responsible for the perpetration and perpetuation of such a cloud of fictions that the whole historical outlook has been befogged and obscured. The first step towards any fruitful discussion of Church music must be in the direction of clearing the air historically. Text-book fictions must be nailed to the counter, and shown up for the ridiculous hotch-potch that they are—(as mixed as my metaphors in fact).

It is no reproach to the well-informed man to say that his wide general knowledge is derived rather from the text-book than from the treatise. Nowadays life is too short, leisure too scanty, and business too absorbing for him to go to original sources for anything outside his special work. All he asks is that his text-books should be reliable, accurate, and (above all) up-to-date. And so they are, with the lamentable exception of musical history. The scientific text-book of to-day is written by the expert with original research behind him, but in musical history the compiler and the hack still hold the monopoly.

The past twenty-five years have seen the uprooting of the musical landmarks that sufficed for our grandparents: the scientific study and revival of the ancient Plainsong from the original manuscripts; the restoration and publication of the texts of the Polyphonic periods; the arrival of the modern French and Russian schools; all have contributed to alter most profoundly the placid musical outlook of former days, but the current popular text-books contain no indication that such things have happened. With the honourable exceptions of Sir Hubert Parry, Mr. H. C. Colles, and one or two writers on special subjects, like Mr. Edmondstoune Duncan, no English expert appears to have attempted for popular musical history what men of science have achieved in their department. Text-books go on repeating each other, and we are really no further ahead than in the days of Burney and Hawkins. Especially is this the case with regard to ancient music. The foreigner who writes a musical text-book usually shows an acquaintance with the literature of all countries on his particular subject; the English text-book compiler ignores the treatises of even his fellow-countrymen.

Wooldridge in 'The Oxford History of Music,' and Stainer in 'Dufay and his contemporaries' and 'Early Bodleian Music,' have made the Polyphonic period live anew, but English text-books are silent on their researches. Though Wooldridge and Stainer have sufficiently demonstrated the necessity of at least a working

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acquaintance with early mensurable music (if one is rightly to understand the period), the recently revised Grove's 'Dictionary' is content to reprint the obscure, chaotic, forty-years-old articles of Rockstro on the subject, and to confine to biography-writing the one scholar who could have done it justice.

The professional man of letters or science derives his knowledge at first hand from original sources. The 'general practitioner' in music usually derives his from the text-book alone. If he is ill-informed; if his outlook is narrow and cramped; if he lacks the historical sense, can we blame him? Rather let us blame the institutions that examined him for his diplomas, on the strength of text-books which ought long ago to have gone to the scrap heap. The trouble is that while text-books in every other branch of knowledge keep pace with research, those of music lag sorely behind, and it is little wonder if men of science, letters, and art continue to regard musical affairs as beneath their serious attention. This attitude of mind has had farther-reaching effects than might be supposed. To give but one instance:

A voluminous literature now exists on the fascinating subject of Provençal poetry. Modern versifiers have made *Kyrieles*, *Rondeaux*, *Triolets*, and *Chant Royal* live again in our vernacular, and this revived interest has extended to the whole Troubadour period. Much research has been expended on it from the purely literary point of view, to the exclusion of the one factor that gives it vitality—the music. I do not think it an exaggeration to say that not until Pierre Aubry and Jean Beck reconstructed these Troubadour melodies did the literary researchers begin to realise how they had been working themselves into a *cul de sac*. The Troubadour poet was also the Troubadour musician. His music and his verses were not independent, but interdependent, and it has proved to be a faulty scholarship that would separate the two.

'Historians of literature must always leave a part of their work undone if they forget the aphorism of the old Troubadour Folquet of Marseilles: "A [Troubadour] verse without music is a mill without water."'*

But one can hardly blame the literary man. The musical text-books had told him that while ecclesiastical music of that period was 'hide-bound with rigid and mechanical rules,' the Troubadour and Minnesinger—'casting theories to the winds'—sang their wood-notes wild, spontaneously, as the spirit moved them, 'unfettered by academic rules.' And text-book compilers are to-day still repeating this fiction, just as though Wagner's deadly satire ('Die Meistersinger') had never been written.

English 'grown ups' whose childhood's memories are green still remember with glee the discussion between the entertainer 'Lieutenant' Cole and a

female member of his 'Wooden-Headed Family,' as to whether or not the latter 'was sittin' on a nail'; and how the rude 'Joey' clinched the argument with: 'Well, Mister Cole, *she* ought to know.' One can imagine the man of letters poring over a manuscript of Piere Vidal, or Colin Muset; scrutinising the strange dots and scratches over the verses (in the same spirit as Lord Randolph Churchill, when as Chancellor of the Exchequer he surveyed some Treasury statistics worked out to points of decimals, and made his historic inquiry as to the meaning of 'those damned dots') and saying: 'These things look like notes; there seems to be some method in their arrangement; but the text-book man says that in music the Troubadours were "unfettered by rules," and I suppose *he* ought to know.'

The truth is that the Troubadour was just as 'hide-bound by rules' as was 'the monkish composer,' on whom the text-book writer loves to pour his scorn. The Troubadour's art displayed every bit as much 'academic pedantry' as did that of the church musician. If the text-book compiler is right in saying that the Polyphonic school of Church music came to an end because of the pedantry which 'attached more importance to the ingenuity of a composition than to its beauty,' his remarks apply with equal force to the Troubadours. If not, where lies the point of Wagner's 'Meistersinger'?

Is it not time we scrapped the text-book fiction that in those days 'the Church possessed all the science of music, and the secular minstrels all the art'? The real facts are, that just as the Church had her schools of Chant, so the secular singers had their schools of Minstrelsy. Even the Jongleur (Ishmael among his fellows), in addition to being skilled in singing and playing, had as sound a theoretical equipment as his ecclesiastical brother. The notation of the Troubadour songs did not fix the duration of notes any more than did that of the Church. To sing from it demanded a thorough knowledge of the complexities of the Rhythmic Modes, and in this respect both churchman and minstrel alike had to be experts.

Is it not time too that we scrapped the popular fiction that the (miscalled) 'Ecclesiastical' Modes were the exclusive creation and property of the Church; that St. Ambrose invented the Authentic ones, and St. Gregory the Plagal; and that 'it was decreed that upon one or the other of these scales all church melodies should henceforth be constructed'? Is it not time someone informed us that *Organum* and *Descant* are not one and the same thing; that it was not di Lasso who 'introduced the chromatic element into musical composition, as well as such musical terms as *Allegro* and *Adagio*'; that Palestrina did not 'transfer the *cantus firmus* or principal melody of a composition from the tenor part, where it had hitherto invariably been placed (!), to the soprano or highest part' (in other words, place the tune on the top); that it is contrary to fact to state that 'Spain never had . . . a distinctive school of her own'; that it was not early Belgian composers who

* Pierre Aubry—'Troubadours and Trouveres,' translated by Claude Lulling (Schirmer).

'divided counterpoint into five principal methods or "species"; that '*falso bordone* when written was' not 'always placed *under* the plainsong'; that 'the folk-songs of the Troubadours' is a contradiction in terms, since Troubadours did not sing 'folk-songs'? Is it not time we ceased to believe that 'it is seldom that the whole of the *Dies Irae* is included in a Requiem, as the performance of . . . every verse would be wearisome'; that 'many "Gregorian" hymn-tunes are in use at the present day, and it is needless to say that . . . their presence . . . is due, not to their having been treasured up by the masses, but to the zeal of a few musical antiquarians' (*sic*); that they (Gregorian melodies) have 'no distinct tonality—they are, in short, without beginning and without end'? (Forgive me if all these quotations sound silly. I have taken them from text-books on which I was examined in youth, and on which the present unfortunate generation is still being examined.)

Is it not time we realised that just as everyone in these days sings and plays in the major and minor scales, so everyone in those days sang and played in the diatonic Modes? The Modes were the musical idiom of that time, just as the scales are the musical idiom of to-day. True, the Church systematised the tonality of the Modes, but modal music as a vehicle of expression was common to the Church and the World alike. The age of chivalry is gone, and with it the modal music of the Troubadours; the Church remains, and with her remains the modal music of her Offices. The Troubadour songs had died out before the advent of the printing press; the Church's songs have survived the age of manuscripts, and continue to be printed and reprinted in every quarter of the globe. To know what the latter sound like, one has only to order a Graduale or Vespérale at the nearest bookseller's; to know what the former sounded like—their secrets locked up in musty manuscripts—demands expert knowledge possessed (at present) by few. We can dogmatise about the things we know; we can only speculate about the things we do not know. The text-book writer at least knows what Plainsong sounds like; he dislikes the sound; it holds no charm for him; modern music does. So he dogmatises; and dismisses Plainsong as the crude production of childish old monks who knew no better. He does not know what Troubadour music sounded like; but he knows that it charmed kings and courtiers, brave knights and fair ladies. So he speculates concerning it. To have given such pleasure, he argues, it must have been a beautiful thing—very different from the dull Plainsong which he dislikes so much.

Alas! poor text-book writer! Could he but hear a Troubadour melody side by side with a piece of metrical Plainsong, I doubt much if he would be able to say which was which, unless he were linguist enough to notice that one was in Latin and the other in a Romance dialect. And so, from a piece of sheer ignorance, has grown up the monstrous text-book legend of an essential

difference between Troubadour music and Church music, to the discredit of the latter. It is certainly true that there were fundamental differences between the two, only they do not happen to be the differences insisted on by the text-books. It is one thing to say (what is the fact) that the difference was one of form, style, and treatment, and quite another to say (as the text-books do) that the difference was between an art work and an academic exercise.

Just as no proper appreciation of the Troubadour period is possible if we separate the study of the lyrics from the study of the music, so no proper understanding of Church music is possible if we separate the study of that music from the study of Liturgy. Liturgy and music grew up together and are as inseparable as were Troubadour lyrics and Troubadour music. The critic who can see 'abuse' or 'irreverence' in one voice singing 'Alleluia' throughout an entire Mass (see the *Contemporary Review*, December, 1914), can know nothing of the history of Tropes—those exuberant outbursts of religious fervour. So long as these interpolated ejaculations were of the nature of spontaneous piety the Church tolerated them. When they became systematised, stereotyped, and conventional, legislation stepped in and removed them as excrescences. We may smile at the simple-minded soul who interrupts a revival meeting with 'Praise the Lord!' and other pious ejaculations, but no reasonable person would question his sincerity, or dignify his 'Hallelujahs!' with the title of 'abuses.'

So also, to waste sarcasm (as does the *Contemporary Reviewer*) on the composer who used 'different coloured inks to express different sentiments' (granting that he really did so) is to show a profound unacquaintance with the manner of the mediæval mind. We may call such simple devices childish. Would it not be truer to call them childlike? And before the text-book critic becomes too severe on the point, it were well to remind him that in many cases it was the colour of the ink which determined the values of the notes: e.g., red notes amongst black charged what was formerly *Tempus perfectum* to *Tempus imperfectum*, and *vice versa*.

Again, to sneer (as does the writer above mentioned) at the composer who used Puzzle Canons and other devices to obscure his meaning, when simpler and more obvious methods would have sufficed, is to show lamentable ignorance of mediæval life and history. Mediæval guilds guarded the mysteries of their craft no less jealously than they guarded their civic privileges. Church music-makers were craftsmen, and their object (until quite late times) was not to make their music common property, but to render it intelligible only to the initiate. To say that they purposely made it complex and academic, to the exclusion of emotion and feeling, is to misunderstand their habit of mind. In those days, 'when all men were religious,' the craftsman believed his skill to be the gift of his Creator. To what better purpose—he argued—could he put his skill than

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by displaying it in the music he wrote for God's service? To him, and his listeners, it was no 'academic exercise,' but a rendering back to God of the skill with which God had endowed him.

It is the neglect (or ignorance) of such matters as these which makes text-book lore on the subject of Church music a travesty bordering on the grotesque. I have specially in mind an excellent series of text-books issued by a leading firm of publishers. Those on harmony, counterpoint, orchestration, &c., are admirably done, but when Church music is the theme one comes across hopelessly statements like the following: 'From Bach the motet received a much freer expression. That great master abandoned to some extent [italics mine] the cantus firmus, and substituted for it the Protestant chorale.' That a musician of eminence, as was the author (except in history-making), could seriously write this—when every sound student of music knows that long before the end of the Polyphonic period composers had discarded the exclusive use of the *canto fermo* in favour of original themes—only shows how widespread is the ignorance of musical history, and how urgently it stands in need of the expert historian. The same writer in describing the *Miserere* says, 'There are two minor forms [of it], the *Salve Regina* and *Ave verum Corpus*.' This is as near the truth as to say 'There are two minor forms of the Athanasian Creed, viz., "God save the King" and "Yankee Doodle."'

This is not the place for a study of the development of Church music, but the reader may take it from me that such a study—in the light of liturgical developments, and general European history—would lead to a complete reversal of text-book judgments.

True, there are one or two weighty indictments that deserve attention, e.g., the use of secular songs as *canti fermi*, and the use of even lewd *chansons* that echoed down cathedral aisles in harmony with the strains of *Kyrie eleison*. But they only emphasise the hackneyed quotation—'The evil that men do lives after them; the good is oft interred with their bones.'

The glorious music of the Polyphonic period—of Josquin, Lasso, Palestrina (to say nothing of our own Tye, Tallis, Whyte, and Byrd)—has too long been interred in libraries and museums. Consequently the text-book compiler, knowing next to nothing about its structure, can tell us next to nothing about its beauty. But he has, instead, retailed *ad nauseam* a list of 'abuses'—all of them incidental, and most of them of doubtful authenticity. After all, if great composers did write Masses on the tunes of *L'homme armé* and *Les nez rouges*, it was because they were good tunes, and worthy of such treatment. If lesser composers treated baser songs and baser tunes in like manner, it is only what one would expect lesser men to do. Bad music and bad composers have flourished in every age.

What we want to know is: Did this bad or irreverent music predominate? Did it leave its stamp on the period to a greater degree than did

good music? Did it increase to such an extent as to cause the collapse (as the text-book writer says it did) of the Polyphonic school? No one who has made a serious study of the period could possibly answer Yes. Even as regards the introduction of lewd songs, I gravely doubt their widespread prevalence. I have come across some instances of their use, but for reasons unnecessary to detail here I accept their presence in musical texts with many qualifications.

Is it not time that we made some serious attempt to become acquainted with the real music of this great period? Let us leave the text-book hack to babble of as many 'abuses' as he pleases. Let us take for granted as many of them as he pleases, but do let us go to the literature itself, and form our judgment on that. I have never read a text-book that showed the least acquaintance with it. The critic above quoted, gravely stated in the *Contemporary Review* that Palestrina's secular music was negligible, and that he only wrote four madrigals. (At the present time I happen to have 139 of them in my library.)

It is to be regretted that little worth mentioning of our great composers—Fayrfax, Taverner, Tye, Whyte, Tallis, Shepherd, Mundy, Byrd, Philips—is yet in print, consequently the text-book compiler can still continue (uncontradicted) to write nonsense concerning them. But the complete works of Palestrina, Lasso, and Vittoria, and the principal works of the other great Continental composers can now be had in printed form, so there is no excuse for any more of the wild writing concerning them to which we have been so long accustomed.

The most casual study of the music of the Polyphonic period will show it to be a great period; a period that produced noble and sincere music (as noble and sincere as has ever been written), and that it was not the text-book man's list of 'abuses' that brought it to an end. Its history is simply the threefold story of every other period of art: (1) The evolution of the new art form; (2) The development of this art form until its resources were exhausted; (3) The birth of new art forms, and the passing of the old.

One more popular delusion concerning Church music has had a curious sequel. Luther, as is well known, retained (with the exception of the Offertorium) the Latin portions of the Mass usually sung by the choir, and John Sebastian Bach established the custom of breaking up the *Gloria* and *Credo* into separate movements; also elaborating *Sanctus*, *Benedictus*, and *Agnus Dei*, and setting to music the portions of them reserved for the celebrant alone. From the Lutheran point of view there was nothing to be said against this symphonic treatment to meet the requirements of the Lutheran liturgy. But from the Catholic point of view it would have been indefensible, since it must necessarily have interrupted the progress of the Mass at important points. Furthermore, the singing of the celebrant's part by the choir was a contravention of rubrical directions. In the 18th century however, Haydn, Mozart, and the rest of the Viennese School, fascinated by this symphonic

form, adopted it, and an easy-going age condoned their breach of liturgical laws, in view of the brilliant musical programme they provided. Their music was printed again and again in cheap editions, and in English-speaking countries it has enjoyed an uninterrupted vogue up to the present day. For want of other accessible models it came to be regarded as the normal type of Mass music, and when Pius X. in his 'Motu proprio' recalled Catholic choirs to their duties in this respect, a wail of self-pity arose from English ones at the proposed supersession of what they had come to call 'the good old Catholic Masses.'

The humour of the situation lies in the fact of Catholic choristers—who would be horrified at the suggestion of countenancing Lutheranism—giving their passionate adherence to a type of Mass music which in its origin, form, and structure, is Lutheran and Protestant.

PROGRESS AND POVERTY.

By G. H. CLUTSAM.

Two recent books on the subject of Harmony.—'The Evolution of Harmony,' by Dr. C. H. Kitson (Clarendon Press, 8s. 6d. net), and 'A Study of Modern Harmony,' by René Lenormand, translated by Herbert Antcliffe (Joseph Williams, Ltd., 5s. net),—taken conjointly, comprehend practically everything that is valuable towards an understanding of the historical development of the subject, and exemplify much of its modern aspect, without, however, in either matter, providing a tangible method of utilising the material displayed in such an interesting profusion. Certainly, after an examination of M. Lenormand's book, one might easily join issue with Dr. Kitson when, in his well-considered and promising preface, he says that 'it must be obvious to anyone who has studied the history of music that the growth of harmonic resource is a natural evolution.' To put the point very broadly, it might more soundly be asserted that modern music is the outcome of conditions that compelled the modern composer, struggling for a new outlook in his creative career, to depend on his instinct and sensitive appreciation of the wonderful possibilities opened out in recent experiments in the domain of sound, as the surest, if not the only, guide and stimulant to the call on his creative power. He certainly would not trust in the inspiring influences of the old practices based on polyphonic and contrapuntal principles.

It is only in recent years that the secret of the massed sounds offered by nature in the vibrant and illuminative material contained in the harmonic series, is being slowly but definitely revealed. Slowly, because in the endeavour to bring two distinct things into some sort of line, the efforts of the theorist—who has been entirely dependent on the historical idea—have confused and distorted all sense of the actualities and necessities of the case. The suggestion of an evolutionary cohesion is an invertebrate struggle to maintain a dangerous

fallacy, which is principally concerned in sustaining the illusion that the old classical masters are irreproachable models, and form an ideal basis to the aspirations of the modern student. Of course, if the maturing composer is happy and contented in being beguiled into the idea of developing his talent on the lines that gave the world the old masterpieces, he might easily flatter himself exceedingly by frequently reaching a level of attainment that would at least equal much matter whose age and authorship command a general but scarcely an intelligible respect and reverence.

Considering the modern facilities at the disposal of the young student, one of which—the ubiquitous pianoforte—is entirely at his personal and independent disposal, there is much that is not only puzzling, but appears impertinent, in the conventions of the theorist in dealing with what he considers the preliminaries of teaching. For one thing, he insists on intruding a very elaborate exposition of congested material on the intelligence of a pupil, who has probably sensed its principles instinctively a considerable time before he felt definitely urged into the study of composition. Harmony is treated as a thing apart from actual composition, when both subjects are actually united in bonds that definitely refuse to be severed. As for counterpoint—the elaborate efforts to make it a distinct study based on futile and obsolete laws, when according to all modern and the only practical considerations of its idea and utility, it is tributary to harmony, make one blush for the confused thinking of the modern professor.

The earlier part of Dr. Kitson's book, which conforms, with some unimportant deviations, to the conventions of all other books on the subject, in its very nature must prove as unhelpful and distracting to the veritable tyro as it is entirely superfluous to the pupil who is anxious to get on with his business. At the outset, a study of the Modal Scales system is valueless. Its importance has been irrevocably discountenanced by the system of equal temperament.

Dr. Kitson recommends the idea of ear-training by a systematic study of intervals and simple combinations of notes, with the pianoforte as guide. He also, following the old methods, explains briefly what he terms the 'Palestrinian principles' of melodic progression, pointing out the undesirability of certain leaps in a melodic line that many a student, with a real appreciative sense, must have imagined (and even the classics would back him up) as frequently very desirable. Instinct would have told him exactly how to manage these things without any reference to authority. If it didn't, then the possibilities of his career as a maker of any sort of music would not exactly be the most hopeful.

Precisely the point one would like to make is this. Nowadays, the young composer by a natural, or it might be casual or gradual, assimilation of the general essentials of his prospective art, and almost inevitably through the medium of that most imperfect, but supremely useful instrument, the pianoforte (we can allow also the organ,—but that is another

story), a limited beyond In his er being d It is at ment, an disposal condition musical When e will n (that is dabble complex to his t run in th sibly pop better th almost i such is publicati grave of of the m 'revue,' type of c in this ar if they w with his Actual and uny saving in as it n the indi knowing suitable from som on the su where ev his perc wealth c presented at the ant hostile to hymn-tun for a fou A ch Dr. Kits for he h Trochaic catalexis other por which th has alrea more efe cadences, those in althoug naturally weighty ar not know 'down' to music of their inv (Rameau), B

story), acquires a certain but firm control of a limited means of expression in music, that is beyond the power of provocation by any book. In his early efforts he will resent any suggestion of being deprived of his stimulant, the instrument. It is at the keyboard he finds his only encouragement, and he has, happily, vast resources at his disposal in pianoforte literature of all sorts and conditions that serve as a delightful fillip to his musical intelligence.

When he feels impelled towards a timid creation he will not reproduce five-finger technical exercises (that is what the books suggest to him!), but will dabble probably in the resurrection of the more complex *clichés* that have appealed most generally to his taste and fancies. His predilections may run in the direction of music that is of a reprehensibly popular nature. He may want to do nothing better than a so-called 'royalty' ballad, and he almost inevitably does it, and more than likely, such is the perverse way of things, achieves publication. We can then strew flowers on the grave of a lost soul. If he expands as the writer of the music to a successful musical comedy or 'revue,' we can crown him with laurels, but this type of creative genius, of course, scarcely counts in this article, unless it be to show that the books, if they were ever approached, had nothing to do with his wild career, either for good or evil.

Actually, if their ways had not been so circuitous and unpleasant, they might have exerted a saving influence. It is not, however, so irrelevant as it might appear to consider the case of the individual who is 'out' for popularity, but knowing his weaknesses in the matter of finding suitable harmonies for his tunes, seeks instruction from some well-established and authoritative book on the subject. He finds himself in an alien land, where everything is strange, extraneous, and, to his perception, possibly exotic. With all the wealth of acquired and formidable knowledge presented to him, delve as he will, his gleanings are at the antipodes of his requirements, and deliberately hostile to his purposes. He has no ambition to write hymn-tunes, or some adventurous but dull work for a four-part chorus with organ accompaniment.

A chapter on Phrase formation (such as Dr. Kitson offers) makes no appeal to him, for he has no earthly interest in Iambic feet, Trochaic Tetrameters (one very likely with a catalexis), or Perfect or Plagal Cadences, or any other portion of the learned paraphernalia with which this type of instruction is encumbered. He has already imagined infinitely better and certainly more effective and varied phrases, rhythms, and cadences, all out of his own head, than any of those in the examples placed before him, and although inwardly conscious of his superiority, is naturally nervous in disputing the value of such weighty and authentic material. Probably he does not know whether he is required to write 'up' or 'down' to the curious quality of the exemplary music offered him. Regarding chords and their inversions (that paralysing discovery of Rameau), he has, at a very early stage in his

activities, realised that any ordinary triad is precisely the same combination in either its first or second inversions, and that his ear, in its humble way, can tell him better what to do with them than all the books in existence.

In any case, he must be at a loss to understand why he should be confronted with the technique of any other century than that of the twentieth. If he should happen on Dr. Kitson's book he would have one thing to be thankful for: there is an elimination, although not entirely, of the stultifying and humiliating 'figured bass' idea. But what is offered in its place is, intrinsically, equally uninforming and inefficacious. He does not, emphatically, want to know how to harmonize the popular music of a long-forgotten day. Minuets, sarabands, rigaudons, or other favourite, if antiquated, forms are foisted on him for select and individual treatment and lead to no end.

Now, if the theorists and teachers of harmony would only assist him in the embellishment or adornment of tunes that are part and parcel of the popular tendencies in his own particular period, they would be doing him an immense service and improve the standard of music at a point where it is most needed. To put it bluntly, the teacher glorifies a standard of quality in a period that is definitely defunct, at the expense of a corresponding value in similar material in his own day. If he had done his artistic duty the lighter quality of music essayed by so many composers, and not in itself an undesirable thing, would not have suffered from the paltry technique with which it is unfortunately too frequently adorned.

When we come to the young student with higher ideals, however, the same bungling influences and ill imagined artifices are not only similarly present, but are dangerously accentuated. To him is revealed pretty exactly all that the classics did, and how and why they did it, and an entirely false value is placed upon their achievements. But when he wants to know why the moderns, with a logically expanded language at their disposal, do precisely what they *are* doing, laborious efforts are made to explain away quoted extracts by ineptitudes from the grammar of the past. As a matter of fact, it is not only with the recent moderns that explanations appear preposterous.

Dr. Kitson even finds himself at loggerheads with the gentle and felicitous Mendelssohn, mainly because he is hampered by certain formulas concerning part-writing that are now as extinct as the dodo. He quotes a few bars from the Quintet in A major, emphasises the effect of a harmless little movement in which the first violin and viola are associated, and goes on to say:

These are not independent parts, and the fact that Mendelssohn wrote them does not place them above criticism. The effect here as blocks of harmony is of course perfectly good; we are, however, criticising the parts. It must be admitted, however, that the two phrases are separated. Nevertheless Mendelssohn is often a careless writer. In the exposition of the first movement of this Quintet there are several things which a University examiner would blue-pencil.

But who wants to write for University examiners?

However, to encourage the student in this direction, Dr. Kitson later on softens the terrors of the venture:

But the student is much too prone to believe that his work is rejected chiefly on the ground of technical errors. Such is not the case. The author has known exercises that were practically flawless in technique rejected, simply because they were not good enough as music. And such a verdict is surely just. On the contrary, he has known work which contained a profusion of octaves and fifths and so forth, to be accepted, because it was obviously the work of an artistic musician with ideas worth expressing.



Further on, in some exercises on Harmony in five parts, the following passage is offered as a beginning to be modulated into various keys:



Two examples are appended, each headed 'Mus.Bac., May, 1911,' but it is not indicated as to whether they were rejected or accepted, and no examination of their contents provides no answer. On the score of an accuracy that is exigent in the treatment of any sort of music, however, it is to be hoped that the notation of the following extract at the point asterisked, which shows a clear want of feeling for the progression, was sternly blue-pencilled. It is from a String Quintet. I give it in short score:

Dr. Kitson is of course quite right in pointing out the harmlessness of the fifths in the viola parts at the outset, but what about the theory of displaced notes (one of the few technical indispenables left over from the old principles) at the asterisked group of notes?

It is interesting to note that after due inspiration from this innocuous piece of five-part writing (there are two more bars on the same harmonies) the student is asked to continue, modulating into C \sharp minor, D major, B \flat major, A major, F major, and return to A major. There is nothing in the preceding 400 pages (including the chapters on modulation) that will show him how to do it!

(To be continued.)

Occasional Notes.

In an article on 'Criticism and Consistency' by Mr. Ernest Newman which appeared in the *Birmingham Daily Post*, on January 17, Anatole France's definition of criticism as 'the adventure of a soul among masterpieces' is quoted and discussed, and the writer goes on to say:

It is the critic's business, then, not merely to send his soul adventuring among masterpieces, but to decide as accurately as he can whether the new music that comes before him day by day is of the masterpiece order or the other, and to give his reasons—not simply state his personal conviction, but give reasons that can form a basis for discussion with other unprejudiced people who are also anxious to see a given new work as the world is likely to see it in twenty years. Now newspaper criticism, I can imagine the devil's advocate saying, if it is not right can do a good deal of harm. It may discourage a composer; it may prejudice a certain number of people against a work. For a critic to admit one mistake is to admit that he may have made hundreds and may make hundreds more. Why then should the public place the slightest reliance on any of his judgments? The answer is that no critic can

hope to command the assent of *all* his readers to everything he says. People speak of the critic being unable to get away from his own personality, which is quite true; but in the very terms of the case the public is made up of all sorts of personalities, and there is nothing it can say against the critic—such as that his liking or disliking for a given work is governed by his own artistic palate—that cannot be said also of every one of his readers. All that can be expected of the critic is that he shall have a more catholic palate than the average man, and that he shall be on his guard against merely temporary or local aberrations of the palate. Absolute consistency over the whole of his critical life it would be absurd to expect from him; the decades bring about slow mental changes in us all, against whose unconscious operation we are as helpless as against nature's physiological changes. Still, a man's intellectual life, by the time he ventures to display it in public, should be so fully developed and of such consistent substance that caprice, temper, or circumstance can play practically no determining part in it later. A man may like some of Wagner less at forty than at twenty, or some of Bach and Mozart less at twenty than at forty; but a total loss of an old belief in a composer would point to a dangerous instability of temperament.

Violent fluctuations of opinion, even in the course of many years, should be impossible to any critic who has conscientiously studied a work before he delivers himself of a judgment upon it. When we are inclined to be angry with the older critics who failed to see the greatness of Beethoven or Wagner, we should remember that as a rule they had to listen to these men's works without an opportunity of previous study of the score. The better musician a man is to-day, the more cautious he would be in passing an opinion upon a big new work merely upon one performance or two. Yet—and this is the most unfortunate feature of the case—modern music is so expensive that only a critic here and there can afford to buy all he needs. I can get the latest play of Hauptmann or Tchekov, for instance, for two or three shillings; but for a single opera of Strauss or Moussorgsky or Rimsky-Korsakoff I have to pay twenty shillings or more. I can get the whole works of a living poet or novelist for a pound or two; but a full score of 'Salome'—a two-hour opera—costs about £30. If a man intends to become a musical critic the first thing he should see to is that he is born of rich parents. And even if he has money enough to buy all the music he wants, he is still liable to error by becoming too closely attached to individuals or to parties. The Brahmsians, for example, have given us singularly little good Brahms criticism, because of the personal devotion of some of them to the man himself, and of the influence exercised by these upon the younger critics who grew up under their tutelage. Occasionally the æsthetic prejudice of a clique may react disastrously upon a critic's judgment even of classical music. Spitta, for example, could not be quite honest in his attitude towards Bach's pictorialism because pictorialism was supposed to be a vice of the Lisztians, and Spitta was a stalwart of the anti-Lisztian Brahmsian camp. The critic, in fact, if he wishes never to be reproached with inconsistency, should have an ample income, no friends, unlimited time for study, and the choice of his own time for writing, and should say to himself, before every sentence he pens, 'Now I wonder how this will read ten or twenty years hence.'

Saint-Saëns wrote an article in the Paris *Figaro* a few days ago on the attitude which French musicians should adopt to Wagner. He was

moved to indignation by an attempt to excuse Wagner's 'Capitulation.' He had no difficulty in proving the futility of the argument that Wagner really set himself to satirize the Germans who made a fetish of everything French rather than the French themselves. This is sophistry, and it is wiser to look on this whole episode as an indiscretion, for which the misery Wagner had endured in France was some palliation. The main point of Saint-Saëns's article is, however, not this. He speaks of the senseless imitation of Wagner by some French composers, and reminds them that they are really acting in opposition to the true spirit of Wagner, who urged all German composers to remain German. 'There,' he says, 'Wagner spoke words of gold,' and for a Frenchman Wagner's message is that he should remain French. 'In that sense only can one be a Wagnerian,' he adds, 'and in that sense he is proud to reckon himself as being one.' The article is not without its applicability to the British composer of to-day.

An influential Franco-American AN APPEAL Committee has been formed in Paris under the patronage of Mr. Whitney Warren with a view to find ways and means of assisting students of the Conservatoire Composition Classes whose circumstances have been so disastrously affected by the war. The Committee desire to comfort those who are fighting with the Army with the assurance that they are being sympathetically thought of, and that those at home who are dear to them will not be

allowed to suffer distress. For this purpose funds are pleaded for. The active committee includes M.M. Whitney Warren, Ch. M. Widor, Paul Vidal, Blair Fairchild (treasurer, address: 5, Pillet-Will, Paris), Mmes. Nadia and Lili Boulanger (secretaries, address: 14, Rue de Madrid, Paris), Dr. Camille Saint-Saëns, M.M. Gabriel Fauré, Theodore Dubois, Emil Paladilhé, and Gustave Charpentier.

What is an orchestra? This question has often been discussed, but a categorical answer is hard to find—least of all when a court of law is asked. A judge at Berlin has, however, boldly stepped into the breach: 'It is an orchestra whenever four musicians at least play together under the direction of one person, even if that person plays one of the instruments, provided always that he has a conductor's part.' We have not yet heard what the musicians of Germany think of this new definition.

Writers of concert notices experience considerable difficulty in setting forth their news other than baldly. Space is generally valuable, and when Mr. So-and-So sings, the plain statement of fact often has to suffice. The following, from a provincial paper, shows what can be done—when the Editor gives you elbow-room:

The fading light of the winter afternoon was dimming the rich colours in the stained-glass windows of the — Chapel, as it has dimmed them tens of thousands of times since this church of many centuries was erected, when Mr. — stood up to give St. Peter's solo from 'The Kingdom' by Elgar.

We are informed that Mr. J. S. Shedlock has resigned the post he has held with so much usefulness since 1901 as musical critic to the *Athenæum*. Mr. Shedlock has been a frequent and highly-valued contributor to the *Musical Times*. Later we hope to say more as to his honourable career. He was born at Reading in 1843.

The knighthood conferred on Mr. Thomas Beecham is a right royal recognition of the great services this able and enterprising conductor has rendered to music in this country. The baronetcy bestowed on Mr. S. Ernest Palmer may also be claimed as a musical honour. The Patron's Fund, which he so generously endowed, is evidence of the interest he has for the art.

A critic in the *Wallasey News*, writing of a performance given by the Rake-Lane Brotherhood, says:

There is hardly a page in Handel's 'Messiah' that does not bear the impress of emotional nuances, strong accents, intensified diction, mobile tempo, and give-and-take part-singing, of which the oratorio, with, perhaps, two or three exceptions, is a model of sensitive and popular quality.

Such very fine writing deserves wide publicity. 'Unances' is a misprint, but we leave it.

Overheard at the Musical Association meeting on January 18, after it had been announced that at the next meeting a paper would be read on 'Monteverdi': 'Which Verdi is that?'

The Index for Vol. lvi. (January to December, 1915) of the *Musical Times* is now ready, and can be obtained free on application to Messrs. Novello & Co., 160, Wardour Street, London, W. Special covers for binding can also be had, price 1s. 6d.

ORPHEUS CHEZ NOUS.

BY HARVEY GRACE.

Before leaving the house I had been thinking about the revival of domestic amusements, and especially home music, brought about by the dark streets. The subject was still in my mind when I ran against him—literally—in Acacia Road, where he had paused before a garden gate on which was inscribed in gilt capitals the cosy legend 'Chez Nous.' I saw nothing odd in the fact that there was no shock at our impinging. Nor did it seem strange that though the night was cold, with a drizzling rain, he was clad only in a loose linen garment and was bareheaded. That there should depend from his shoulders a musical instrument—picturesque, but apparently of very limited possibilities—was also to be expected.

I began by asking him one of the three inevitable questions of to-day: 'How is the war affecting you?' 'Haven't been so busy for æons,' he replied. 'But surely,' I said, 'that's odd. There are so few concerts compared with pre-war days—'

He broke in: 'Public concerts, yes! But music-makings, no! A neglected Elizabethan poet has described my job in lines familiar to you all, though not many of you could say off-hand in which of his works they occur:

"Orpheus with his lute —"

though I may point out, by the way, that my instrument' (here he lightly ran a hand across the strings, and there trembled away into the suburban silence a few fifths—consecutive, I noted with pain), 'my instrument is not a lute, but a lyre. But in your Shakespeare's days the lute was the instrument, so with that disregard of the verities allowable only in a genius, he wrote it down a lute.'

'Bacon would have made no mistake,' I murmured.

'No,' he replied: 'also he would have made no exquisite poetry. He would have found it as difficult to write these lines as to refuse a bribe:

To his music plants and flowers
Ever sprung: As sun and showers
There had made a lasting spring.

'Aren't they delicious? One might almost write them on a scrap of paper and wear them as a buttonhole, they are so fragrant and fresh. The song ends, you remember, by pointing out that

In sweet music is such art
Killing care and grief of heart
Fall asleep, or hearing, die.

I will not stay to dwell on the fact that some of your composers and singers have made havoc of the grammar by regarding the word "killing" as a verb instead of an adjective, but pass on to point out that there never was so much killing care and grief of heart as now, and, therefore, never so much need for the healing side of sweet music.'

'Concerts—'

'Concerts! whoever went to King's Hall with "grief of heart," and found it die? How much "killing care" has "fallen asleep" at the Ionian Hall? When folk have a pain in their body, they send for the doctor. When the pain is in their mind or conscience (if it is a very bad one, and especially if it is combined with physical twinges), they call in the parson, or have recourse to one of your more fashionable forms of witchcraft. But do you ever find them sending for a musician to give them tonal soothing syrup? There are few recorded cases since Saul sent for a young man who was a cunning player upon an harp, and even he, the cure effected, threw things at the artist. Concerts have their uses in setting a standard for the amateur to aim

at (or avoid), and are economically important, since even professional musicians must live, but the best music from a curative point of view is that which people make for themselves. It is not the hearing, so much as the actual making, that cures the "hump." You have of late years become too much a nation of listeners. Hundreds of thousands more of you than now do so, might easily become sufficiently good performers to do yourselves a great deal of mental and physical good. Sit at the feet of the skilled professional, by all means, but make your own music as well, though not in public. However, I think matters are on the mend. One of the things that you English will have to bless the war for, is the discovery of your own homes. There has not been so much reading or music of an evening under your roof-trees for generations.'

'But a lot of the music is mechanical,' I said.

'Surely you don't approve of the pianola?'

'The pianola shall have my benison because it is an improvement on the individual in all but a very few cases. The human more often than not has one shortcoming that is simply fatal to his performance of anything but the simplest music,—he is hard-up technically. The pianola's deficiencies do not lie there, way, and the other drawbacks are rapidly becoming less.'

'The gramophone—'

He smote the strings of his lyre impatiently,—



That little quotation from Beethoven, brought up to date by triplanal harmony, expresses my feelings about the gramophone! The contrivance does everything rather worse than the human, accompanied by a whirring, scratching sound,—for which, it is true, there is no extra charge. Everything that goes into its metallic maw suffers a sea-change into something strange, but not rich. A good voice goes in clear and reappears of the tin, tinny. An orchestral performance is interned balanced, and comes out with insignificant details unexpectedly taking the place of the whole,—the flute drowning the tuba, or a few notes of the oboe hitting you in the eye like a blast of Doom. I once heard a gramophone disgorge a performance of "Adeste Fideles" by a cathedral choir. At the other end of the instrument I know the choir to be one of outstanding excellence. As they reached my pained ears on this occasion they were an ill-balanced rabble, apparently in the early stages of asthma. I smile at the pianola, but when the gramophone comes in at the door Orpheus flies out at the window.'

'Have you any suggestions to make as to the kind of music for home consumption?' I asked.

'Lots,' he replied, 'but I won't stop to make many, since time presses; and, moreover, it would be a mere casting of pearls. If I thought any of you English amateurs would listen, I should lay stress on the treasures of native music which are rarely drawn on in the home. You have a wealth of glees, part-songs, and madrigals second to that of no other country. It is thoroughly national: indeed, it would be possible to write a tolerable history of the social progress of England from materials contained in your part-music, from "Sumer is iucumen in" down to the latest eccentricity of'—(here he named a well-known composer of to-day—or to-morrow). 'But the performance of it is generally left to large societies.

Yet this vast store contains hundreds of pieces of delightful music which are exactly the thing for the domestic circle. But what do we find? He waved a hand towards 'Chatsworth,' a house three doors off. 'In that house there are five tolerable voices,—a very fair quartet, with paterfamilias able to provide an extra bass if required. None of the five people are fitted, either vocally or temperamentally, for solo performances. With practice they would be able to give capital performances of part-songs, and would in the process learn something about reading, rhythm, time, and other things about which at present they know little. This being the case, of course, they all essay songs which they fondly imagine suit them. Papa, for example, priding himself on some half-dozen low notes of uncertain intonation and of a hollow and desolating timbre, elects to appear vocally in the rôle of a brigand, or gipsy, or some other of the less reputable professions, forsaking these shady paths only to adventure himself on the rolling main. In the last line of songs dealing with these marine excursions he is, of course, provided with an opportunity of plumbing the vocal depths, which he does with draughty gusto. He is small of stature, with an incomplete and involuntary tonsure, and his chest has long since left its original moorings and come to anchor lower down. Item, he has two, and in his more comfortable moments, three chins. Altogether, anybody less like an outlaw bold, a gipsy free, or a jovial tar (*with his yo-ho!*) you cannot easily imagine. I need not dwell on the exploits of his son Harold, who sings passionate love-lyrics, and who has so little control over his voice that in the more fervid passages he unconsciously transposes his part a semitone higher. When remonstrated with, he claims that expression is more important than pitch or time, and says that anyway, sharp singing is better than flat, clinching the matter by quoting one or two well-known public performers who are not slavish in the matter.

'I pass over, too, his sister Myrtle, who having great admiration for a saucy comedienne famous in musical comedy, regularly buys and sings the songs made famous by her idol. But Myrtle is neither saucy, nor a comedienne, and the points made at the theatre by Miss Ruby Delamere never reach "Chatsworth."

'If you suggested to our friends that instead of spending one shilling and fourpence many times over on songs which none of them can sing, they should buy part-music which they *can*, for a penny or twopence a copy, they would feel hurt. There are many thousands of "Chatsworths" in England, and the one kind of vocal music they know least about is the kind in which their countrymen have always excelled.

'Think, too, of the jolly folk-songs of these islands of yours, rattling tunes ranging over the whole emotional gamut, and full of vitality. But at "Chatsworth" they prefer the anæmic potboiler. Some day perhaps you will have crowded folk-song concerts at which your best ballad singers will do for your national songs what at present they do only for the potboiler. If and when you do, our "Chatsworth" friends will learn the difference between a strong tune and a series of melodic *clichés* more or less supported by harmonic ditto. At present the fact of the series of *clichés* having been sung—for a consideration—by such and such eminent songsters outweighs any critical considerations.

'Rounds, again: think of the actual musical interest in such examples as Purcell's "I will not count," or "When first the sun," to name only two out of many.

'And what fun can be had (fun for both singers and hearers) in such jolly medley rounds as "Mr. Speaker," wherein three people represent that part of our

parliamentary proceedings known as a 'scene.' This is real honest, wholesome fooling, and when (as is often the case) the round is a piece of clever musical mechanics, the joke is all the richer. There is just that touch of incongruity which is the very essence of jokes of this kind.

'You should make more use, too, of songs with choruses. It is true that the modern dwelling-house, with walls so thin that on quiet days you can almost hear the people next door change their minds, seems hardly the place for chorussing. But choruses need not be shouted in a manner suggestive of the early stages of inebriation. Properly sung, in harmony, and the closure applied at a reasonable hour, neighbours would have little cause for complaint. At present they put up with many worse noises. Leaving the voice for the domestic instrument, what a pity it is more of your children do not play duets! There are thousands of pairs of brothers and sisters whose solo accomplishments are small, but who, if they joined forces, could obtain a musical result worth having. You can get all kinds of music, grave and gay, arranged duet-wise,—music difficult for one, but fairly easy for two players,—Bach's '48,' the Concertos, classical trios, chamber music, and symphonies, besides heaps of original music of all schools, ranging from some of Debussy's most elusive work to a Sousa March. Apart from the increased possibilities in the way of effects, the practice of duets would help players in many ways. But no! They *must* play solos!

'Ah! they are about to begin at "Chez Nous," and I must be on hand at the inauguration of what is to be the first of many musical evenings. I shall be disappointed with their choice of music, I fear. Barbara is about to open the ball with a piano solo. Of course she will assault the Prelude.'

'The Prelude?' I asked.

'There has been only one Prelude for years,' he replied, sadly; 'even as there has been only one "Spring Song," one "Wedding March," one "Intermezzo," and one "Humoresque." Barbara will never do more than splash round that prelude, but the result, though only approximate, will be sufficiently near for purposes of identification. . . . Good-bye! . . . He glided up the garden-path and disappeared through the front door, just as Barbara began to *strafe* the keyboard. Some of her leg-hits were a bit wild, and her timing was at fault, while she gave one distinct chance in the slips; but after a rather uncertain start

Abandonamentissima ma irresoluta.



she settled down and scored so freely all round the wicket that I was sorry when Mrs. Mowdywarp came in to mend the fire, and dropped the scuttle in her astonishment at finding that I had not gone out after all.

The *Dunedin Magazine* winter number (issued by the Edna Publishing Co., Ltd.), vol. iii., No. 3, has an account of Mr. John B. McEwen's career and a full list of his compositions.

BACH'S FORTY-EIGHT PRELUDES AND FUGUES.

A NEW EDITION.

Messrs. Novello & Co. are issuing a carefully-revised new edition of the immortal '48.' The following reprint of the Preface will serve to explain the special features of the issue:

The present edition of Bach's 'Forty-eight Preludes and Fugues' differs in some respects from all previous editions. A word of explanation of these differences may not be out of place.

There has been no editorial 'emendation' of the text itself; that is to say, there are no notes in these pages that Bach himself has not set down. On the other hand, the manner of their setting down differs now and then, to a small extent, from that of Bach. The one reason for these variations from the script of the original is the desire to make the text more easily legible at the pianoforte both by those who know the Preludes and Fugues and by those who do not,—and more particularly the latter. The fugue form, more than any other, depends for its thorough appreciation upon a clear apprehension of the interwoven melodic lines as they recur. *A priori*, then, any device of notation seems justifiable that, without doing the slightest violence to the actual text, so disposes the melodic lines as to make their recurrence and their relative place in the fugue scheme at once clear to the eye of the player. The editor is aware that in some quarters it is regarded as a crime to make things clear for the student that he could find out for himself with a certain amount of trouble, but he cannot subscribe to this theory that a student is any the better off for having needless difficulties put in his way. If that were so, it would be not merely a laudable but a necessary act to confuse music for him that the composer has already made plain,—to give him more exercise, so to speak, by cutting a number of wrong roads along which he may tire himself out before he finds the right one. No one would seriously advocate an absurdity of this kind; yet it is hardly less absurd to cling, out of mere respect for tradition, to a system of notation that is considerably less lucid than it might be simply because the composer, thinking more of his ideas than of their execution at the instrument, has laid out his notes on paper in the way that occurred to him at the moment. Any one who thinks it sacrilege to alter Bach's notation, on the ground that if the composer had not wanted the phrase to look so on paper he would not have written it so, may be invited to evolve, if he can, a consistent method of notation out of Bach's scores. The truth is that the composer will often write precisely the same phrase in two different ways, according to the fancy of the moment. In the eighth fugue of the first book of the '48,' for example, he writes the opening bar of the subject thus:



and the answer thus:



although on the analogy of other passages in his works he might have written it thus:



To Bach it was evidently all one. Where, then, the notation of a phrase can be made clearer to the eye by a slight alteration of this kind, the editor has not hesitated to make the alteration. The changed notation makes not the smallest difference to what the brain conceives or the ear hears. If the editor could feel that Bach himself attached any importance to the subject of one fugue being written in the upper stave and that of another in the lower stave, he would naturally have respected the composer's wishes. But it being impossible for him to see that the mere position of the melodic line on the paper makes the slightest difference to the effect, or for him to discover that Bach himself had any consistent method of notation in these matters, the editor has thought himself justified in taking the commonsense course of consistently printing all the music for the right hand on the upper stave, and all that for the left hand on the lower stave. He believes the student will in this way find a few difficulties lessened for him. The part-writing is never allowed to become unclear in this arrangement; where the melodic curve inevitably passes from one stave to another its course is indicated, in the absence of connecting quaver or semiquaver bars or slurs, by connecting straight lines.

With a view to making the time-values of groups of small notes intelligible at a glance, confusing aggregations like:



have been broken up into their proper time-divisions:



As one of the purposes of this edition is to make Bach more accessible to the large number of students who work at him without a master, suggested metronome markings have been added, and a few hints given as to phrasing and expression. Bach has left no directions of this kind except those which appear in the following pages in Roman type. To keep the page as clear of superfluities as possible, in many instances only a pattern of the suggested phrasing is given. The student's own intelligence will show him where this pattern is to be repeated.

The fingering of the edition is new.

The text has been revised with scrupulous care. In doubtful passages where more than one reading exists the variants are not given, but the editor has examined all the available evidence before coming to a decision.

The bars have been numbered for easy reference with Dr. Hliffe's exhaustive analysis of the '48.'

The ornaments in the old music are a study in themselves, for which purpose Dannreuther's book on 'Musical ornamentation,' and Arnold Dolmetsch's 'The interpretation of the music of the 17th and 18th centuries,' are recommended. The earnest student will do well also to acquaint himself with the general principles of Bach phrasing and Bach interpretation set forth in Albert Schweitzer's 'J. S. Bach.'

The new edition will be obtainable in six books at 1s. each, and in two parts at 2s. 6d. each. The first three books and the first part (containing Nos. 1 to 24) are now ready, and the remainder will be issued shortly.

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LA GUERRE DES BOUFFONS.

BY JEFFREY PULVER.

(Continued from page 19.)

'La Serva Padrona' was followed on August 22 by 'Il Giuocatore,' a work in which many composers collaborated, but of which the major portion was written by Orlandini; the success of these intermèdes increased as their performance became more frequent; there can be no doubt that the French party were losing ground. The performance of Pergolesi's 'Maestro di Musica' (September 19, 1752) scored heavily on the Italian side, and the French could plainly see that the very existence of their opera was threatened. In quick succession followed 'La Finta Cameriera' of Latilla, 'La Donna Superba' by Rinaldo di Capua, 'La Scaltra Governatrice' of Gioacchino Cocchi (who composed for the London opera, 1757—62), 'Il Cinese Rimpatriato' by Selletti, 'La Zingara' of Rinaldo di Capua, 'Gli Artigiani Arrichiti' by Latilla, 'Il Paratajo' of Jomelli (one of the most important of the teachers who brought Italian music to France), 'Bertoldo in Corte' by Ciampi (who, with a party of Italian vocalists, produced some Italian comic operas in London 1748—62), and 'I Viaggiatori' of Leonardo Leo. There can be no two opinions as to the result of these productions; they achieved, for Paris, unprecedented successes; but although the intrinsic value of the works themselves was, in the first place, responsible for these successes, yet I think, with Jahn, that they were as much due to the methods of performance as to the works themselves.

'They were Italian throats, Italian methods of playing and singing' that helped the form of the vocal pieces to fall easily in the ear, and to bring out to the best advantage the easily-understood and well-sustained melodies of the visitors.—From Jahn's 'Mozart.'

While these things were passing on the stage, the parterre was equally busy; while the Italians were showing what true musicianship and artistry could do, the combatants of the pit and under the Royal boxes launched pamphlets against each other. Rousseau, in his 'Confessions' (Book viii.), says the two parties were 'as heated as if they had to do with an affair of State or of Religion.' The preliminary skirmishing that preceded the arrival of the Italians was followed by a brief armistice used to witness their first performances; it was not of long duration, for as soon as the French party saw the effect of these intermèdes upon the public they realised that some action was necessary to defend the operas of Lully, Rameau, and their adherents. The Baron d'Holbach, therefore, opened the dance with his pamphlet, 'Lettre à une dame d'un certain âge sur l'état présent de l'Opéra.' Grimm, by no means unwilling, and still having his armour upon him, immediately countered the stroke with his mocking 'Le petit prophète de Boehmisch-broda' (1753), which in biblical language prophesies the destruction of good taste unless Paris became converted to Italian music; the pamphlet was neat, biting, trenchant. Rousseau says: 'Le Coin du Roi voulut plaisanter, il fut moqué par le Petit Prophète,' and in the same section of the 'Confessions,' says that with the exception of his own contributions to the squabble, the 'Prophète' was the only one that survived, 'tous les autres sont déjà morts.' Grimm's 'Little Prophet' was reprinted in *Corr. Litt.* XV., p. 315 *et seq.*, and in German in the *Zeitschrift für Musik*, IV., p. 63 *et seq.* (Jahn). What Pougín ('Jean-Jacques Rousseau, Musicien') calls 'a deluge of satirical writings of all sorts' followed; and their writers did not hesitate to seize the 'You're another' method when

they had arrived at the end of their arguments. Grimm's prophecy brought forth the 'Réponse du Coin du Roi au Coin de la Reine' by the Abbé de Voisenon. The Baron d'Holbach, who was the first in the field, then appeared in print again with 'L'arrêt rendu à l'amphithéâtre de l'Opéra sur la plainte du milieu du parterre intervenant dans la querelle des deux Coins'; Pidansat de Mairobert entered the lists with 'Les Prophéties du grande Prophète Monet,' and about half a hundred others. Meanwhile, the most brilliant pamphleteer of the Italian party, perhaps the most biting polemist of his era,—Jean-Jacques Rousseau,—bided his time. He was busy with the production of his own 'Devin du Village'; but as soon as he found the leisure he concocted what became one of the most famous pieces of polemical writing of the 18th century. His 'Lettre sur la Musique française,' published in November, 1753, at a time when the quarrel was beginning to subside, when the different writers had used up all their arguments and all their invective, could not fail, in Pougín's words, 'de faire un bruit du diable.' Rousseau himself had no small idea of this pamphlet; in the 'Confessions' he says: 'Le Coin du Roi . . . voulut se mêler de raisonner, il fut écrasé par la Lettre sur la musique française.'

Exactly what Rousseau's ideas on the subject of French music were are, I suppose, sufficiently well known to every student of the 18th century; nevertheless, there may be some few who have not yet come across the writings under consideration, and for their benefit it will be well to see what Rousseau had to say on the matter. The first thing that strikes one in taking up practically any of Rousseau's writings dealing with music is the implacable hatred he shows for the French musical art, and the Guerre des Bouffons gave him an excellent opportunity for showing his great talents as a polemical writer. That Rousseau cannot for a moment be taken seriously, in spite of his obvious love for music, is apparent. I have endeavoured to show what sort of musical and theoretical study he enjoyed, and to what degree of proficiency he attained, at another place.* Suffice it now to repeat that he never mastered the gentle arts of harmony, that he detested counterpoint because he never understood it, and that the fugue was for him a device of barbarism. We need not, therefore, be surprised to find his 'Lettre sur la musique française' full of ridicule for the Frenchmen who elaborated their scores. The pamphlet thoroughly vilifies everything French in the art; not only the composers themselves, but also the orchestra, the directors, the players—even the language. 'The French possessed no music,' said he, 'and if they did, so much the worse for them.' 'The French language was utterly unsuitable for setting to music,' he wrote; yet at that time he was enjoying the success achieved by his own 'Devin du Village,' which he wrote in French—and quite nice French, too! In passing it may be interesting to note that this opera secured for him a royal pension, and that Madame de Pompadour, that virtuous lady now a shining light in the 'Coin du Roi,' played a leading rôle in it on at least one occasion. Even in his letters Rousseau indulges in cheap jests at the very staging of the French operas. Here are one or two examples:

The heavens are represented by certain bluish rags, suspended from rod or cords, like the *étalage* of a laundress . . . the chariots of gods and goddesses are composed of four joists suspended by a thick rope like a see-saw; between the joists is a plank upon which the god is seated, and in front hangs a piece of coarse, bedaubed linen which serves as a cloud to this

* *v. The Commonwealth* for October, 1912.

magnificent chariot. Under the machine one can see the light of two or three stinking and badly-snuffed candles . . . incense worthy of the divinities!

In similar strain he goes on (Letters, Part II., No. xliii.) to describe the demons as they emerge from their traps, how the thunder and lightning are produced, and revels in sarcasm and irony to his heart's content, without, I suppose, hurting the box-office in the slightest. He does not even spare the French audiences:

By their hand-clapping one would take them for deaf people charmed at hearing, here and there, a more than usually piercing sound, encouraging the actors to redouble their efforts.

He leaves the effect of such treatment on Muses, Graces, and goddesses to the imagination,—*pour les diables, passe encore.*

When he attacks the orchestra he waxes warmer:

Imagine a *charivari* without end of instruments, without melody, a perpetual and trailing growling of basses . . . which I can never support for half-an-hour without obtaining a violent headache. . . All this forms a sort of psalmody to which there is ordinarily no melody or rhythm. But when by chance there is heard a sprightly air, there is a universal stamping; you hear all the *parterre* in movement following with great difficulty and great noise a certain man of the orchestra.

This last is the 'Batteur de mesure' of whom Rousseau has much to say in his Dictionary of Music: 'Whereas the German and the Italian, who are intimately affected, can follow and feel [the movement] without effort, and who have no need to beat the time.' But it is as Pougin remarks, 'He who wishes to prove too much proves nothing.' Rousseau was not entirely wrong, but he was also by no means always right. In Dr. Burney he found a staunch supporter; in the 'History of Music' (IV., p. 3) he says:

Rousseau, in his ingenious and spirited 'Lettre sur la musique française,' has confined his remarks chiefly to the vices of the French language; but to all, except the natives of France, a less eloquent and forcible writer might easily have proved it unfit for every kind of vocal music superior to a *Vaudeville* or *Chanson à table*.

And also:

But all he has said of the French recitative, false expression, want of measure and melody, is so true that the most reasonable part of the nation have long since given up these points, and only wish to preserve their language in the lyric theatre and to graft upon it the music of Italy.

Nevertheless, the good doctor was fearful lest he be drawn into some controversy, for he shields himself behind a footnote:

It is not my wish to be thought an implicit believer in the paradoxes of Rousseau when he says that the French have no music, nor ever, from the nature of their language, can have any, and if they have, *tant pis pour eux*. I regard it more as a sarcastic *bon mot* than a truth which will admit of demonstration.

But he does think 'there was too much good sense, taste, and reason in this letter for it to be read with indifference; it was abused but never answered.' It certainly was not 'read with indifference,' for Pougin tells us that it brought forth no fewer than thirty replies. Rousseau himself was never less modest than when he was speaking of himself as a writer on music. In his 'Confessions' he says:

'La lettre sur la musique française' . . . was taken seriously, and raised up the whole nation against me, who thought themselves offended (vicariously) in their music. The description of the unbelievable effect produced by this pamphlet would be worthy of the pen of a Tacitus (!).

The appearance of Rousseau's 'Lettre' was the signal for a new shower of pamphlets. . . . The famous pamphleteer, Fréron, the audacious enemy of Voltaire, struck the keynote in publishing in his 'Lettres sur quelques écrits de ce temps,' two slashing articles which he did not hesitate to reprint in pamphlet form under the title 'Lettres sur la musique française en réponse à celle de Jean-Jacques Rousseau' (Pougin). Cazotte followed with his 'Observations sur la Lettre de J. J. Rousseau au sujet de la musique française.' The second edition of the *Guerre des Bouffons* being thus well under way, one Yso rushed into print with his 'Lettre sur celle de M. J. J. Rousseau, citoyen de Genève, sur la musique,' but this scribbler, being scarcely worthy of the lance of the 'citizen of Geneva,' was ignored. More considerable was the attempt of one Travenol; this gentleman, a member of the Opéra orchestra, had already appeared in print when he published, in collaboration with de Noiville, a history of the Opéra; his contribution to the quarrel bore the sweetly ingenious title of 'Arrest du Conseil d'Etat d'Apollon rendu en faveur de l'orchestre de l'Opéra contre J. J. Rousseau, copiste de musique.' Poor Rousseau! This 'copiste de musique' was a cruel reminder of the philosophers' early days of struggle when he preferred to copy music at 'so much a page' ('Confessions') rather than relinquish his association with an art he so dearly loved and which he so imperfectly understood. Another adherent of the French faction was the Abbé Laugier, who sent his shaft somewhere near Rousseau's armour when he launched his 'Apologie de la musique française contre M. Rousseau' into the world. Pougin, to whose work I am much indebted for many references, says that as many as sixty-three distinct writings appeared during four years, all bearing upon the *Guerre des Bouffons*. But the indefatigable Rousseau was not yet finished; he wrote and issued a 'Lettre d'un symphoniste de l'Académie royale de musique à ses camarades de l'orchestre,' in which he not only pleasantly protects the Italian music against the attacks of his adversaries, but also takes the opportunity of advertising the alleged ignorance of the orchestra. He accuses the members of the band of deliberately playing as badly as possible when accompanying the Italian productions, of playing out of tune, of ignoring all nuances and neglecting the rhythmic and dynamic indications. The brave instrumentalists were not slow in revenging themselves: Rousseau even suspected them of plotting to murder him! He writes in his 'Confessions' that his 'life was in danger. The orchestra of the Opéra hatched the honest plot of assassinating me when I should go out.' But, luckily for the admirers of Rousseau's later writings, the poor man slightly exaggerated the intentions of the benevolent musicians; they did no worse than burn him in effigy before the Opéra-house amid inspiring scenes of mock solemnity. The directors of the Opéra, however, were more cruel; they prohibited the composer of the 'Devin du Village' from entering the Opéra, and it was not until twenty years later that he was permitted to revisit the scene of his success with his beloved opera—a readmission which he owed to the ministrations of Gluck.

It is curious to notice what effect these writings had upon the two schools of composition. While Rousseau was trying to prove how unsuitable the French language was to the purposes of music his own opera (in French) was being admired. To go from small things to greater, we find performed at about the same time such compositions as Rameau's 'Lysis et Délie,' 'Daphnis et Eglé,' 'Les Sybarites,' 'La Naissance d'Osiris' and 'Anacréon,' all given at Court, thus proving that the King was one of those

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not won over to Rousseau's way of thinking either by the 'Lettre' of the 'Citoyen de Genève' or by the prophecies of that 'proud pillar of the Encyclopædia'; for His Majesty French was still good enough a vehicle for this music. The French faction can be said to have won a passing victory when the Italians were politely but very firmly asked to leave Paris (March, 1754); but their influence remained, and a French Opéra-Comique grew up that was the direct outcome of their visit. Even Rameau said on one occasion that if he had been twenty years younger he would have gone to Italy and have worked there with Pergolesi for his model; so that, although the French secured a nominal victory, the truth remained as before, that Italy had yet much to teach that France could with profit learn. Nevertheless, we find Burney saying in his 'Present State of Music in France and Italy' (1771):

I perceive that the overtures and act tunes of this theatre as of the *Theatre Italien* are all either German or Italian. They begin to be ashamed of their own music everywhere but at the serious opera, and this revolution in their sentiments seems to have been brought about by M. Rousseau's excellent 'Lettre sur la musique française.'

In which Burney shows the same *naïveté* as is so often discernible in Rousseau's writing. Dr. Burney, too, said that the disputes were not yet ended when he was writing his History; and just as Rousseau seems to have overlooked the fact that his own opera was written in the impossible language, so does Burney appear to neglect the presence of such compositions as Rameau's 'Surprises de l'Amour' (1757), 'Les Paladins' (1760); Grétry's 'Le Tableau parlant' (1769), 'Zémire et Azor' (1771), 'Richard Cœur de Lion' (1784), and a huge number of others; Monsigny's 'Le Cadi Dupé' (1761), 'Le Roi et le Fermier' (1762), 'Le Déserteur' (1769), 'Felix, ou l'Enfant trouvé' (1777), and very many more; and Philidor's 'Le Bûcheron' (1763), 'Tom Jones' (1765), and 'Les Femmes vengées' (1775). These are but a few of the many works in French that were written and played with success in Paris during the period succeeding the Guerre des Bouffons, and only four composers are named. Not all the ingenuity of Rousseau, nor the sarcasm of the encyclopædists, could persuade France that her language was not all it need be in music's service, or that her composers were insufficient or unable to satisfy her demands. But if the Guerre des Bouffons drew attention to only a few of the bad habits and customs prevailing at the time, and by so doing remedied them, it was not wasted in vain.

Church and Organ Music.

MUSIC AND WORSHIP.

The first number of *The Free Catholic* contains an article by Mr. H. C. Colles on 'Music and Worship.' He considers that Church music suffers through having no standard. 'The mediæval Church had such a standard in the pure melody of its plainsong; its musicians were constantly departing from that standard and constantly being checked either by authority or by their own consciences, and brought back to judge the truth of their original work by that standard; just as hymn-writers, preachers, and makers of prayers of to-day are constantly brought back to compare their expression with the standard of the Bible language.' Surely if preachers and hymn-writers should use the Bible as a literary standard (though most of us feel that modern special services put forth by authority fall lamentably short of their model), Church music composers have a similar standard in the ancient plainsong. Mr. Colles seems to regard the restoration of this and other of the older types of

music as being likely to convert the Church into a museum of antiquities. But at what point in the history of music are we to decide that the interest and value are purely antiquarian? Just as many of Bach's works are more modern in feeling than a vast amount of music written since his day, so there are plainsong melodies more fluid and modern than thousands of airs written even during the past decade. In music, as in literature, many things have been expressed centuries ago in terms that have an appeal for us to-day. That is why we can still open our Chaucer and Shakespeare, certain of finding more profit than in the pages of some living writers with huge circulations.

'Our own value for a great tradition,' says Mr. Colles, 'is not shown by copying it, but by fulfilling it. Palestrina reformed the music of the Papal choir, not by returning to plainsong, but by composing the "Missa Papæ Marcelli." True; but how if a Palestrina were given the task of reforming the music, not of the Papal choir, but of the village or parish church choir in England to-day? He would probably recommend the revival of the simpler forms of plainsong, or would compose music of which the chief characteristics should be the purity and absence of secular rhythms and associations that distinguish plainsong. There is the standard, and just so far as modern Church music, whether simple or complex, unisonous, homophonic, or polyphonic, suggests the inside of the Church rather than the outside, to that extent it is fulfilling a great tradition.'

Mr. Colles says well what many are of late beginning to think, when he remarks that we should learn the value of silence. 'If we are not sure what music to have, let us have none. We can wait till the spirit moves us. We can avoid that dreadful practice of singing everything in our worship, whether there is occasion for it or not, of filling up the chinks with meandering on the organ, of putting in an anthem because the choir demands it.' He suggests as an alternative reading of a familiar rubric: 'In quires and places where they must sing, here followeth the anthem,' and concludes a thoughtful and suggestive paper with the true remark that when people feel the need for music, they will soon find the music that they need.

INSTALLMENT OF A LAY-CLERK AT WESTMINSTER ABBEY: INTERESTING CEREMONY.

On November 23, 1915, Mr. Hatherley Clarke was installed as an Alto Lay-Clerk at Westminster Abbey, in the place of the late Mr. Schartau.

The ceremony dated from Elizabethan times, and was probably much older. After the Collect 'For all sorts and conditions of men' the service was stopped. The Precentor left his stall, and conducted the candidate into the middle of the Choir facing the High Altar, where he read the following form of installation:

I, Leigh Hunter Nixon, Master of Arts, Precentor of this Collegiate Church of St. Peter, Westminster, by virtue of an order from the Right Rev. Herbert Edward Ryle, Bishop, Doctor of Divinity, Dean of the Collegiate Church of St. Peter, Westminster, do instal you, Hatherley Clarke, as Lay-Clerk of the said Collegiate Church, to discharge the duties, and to receive the stipend attached to the said office.

The newly appointed Lay-Clerk was then conducted by the hand and placed in his stall, and the following prayer read over him:

Cape hauc sedem laudes Dei Celebraturus, in nomine Patris et Filii et Spiritus Sancti. Amen.

Returning to his stall, the Precentor read the accompanying prayer:

O Lord, grant that Thy servant, Hatherley Clarke, Lay-Clerk of this Collegiate Church, may both see and know the things which he ought to do: and give him grace and power faithfully to perform what he hath promised and his duty requires, through Jesus Christ our Lord. Amen.

Mr. Hatherley Clarke is the third singer who has been appointed to the Abbey from St. Anne's, Soho, famous alike for its Bach services and its adherence to the old Cathedral music, which is still under the direction of Dr. E. H. Thorne.

Mr. J. K. Zorian, at St. Cyprian's, Salford—Cortège, Debussy; March on a theme of Handel, Guilmant.
Mr. Harold M. Dauber, at St. George's, Stockport (two recitals)—Rhapsody on French Carols, Faulkes; Aria, Bach; Festival Toccata, Fletcher.

APPOINTMENTS.

Mr. Sydney H. Cooke, organist and choirmaster, Parish Church, Denny, N.B.
Mr. Herbert Dalton, choirmaster, St. Paul's, New Southgate.
Mr. T. West Garrett, organist and choirmaster, Congregational Church, Worple Road, Wimbledon.

Reviews.

Three Psalm-Tune Postludes for the Organ. By Harvey Grace.

[Novello & Co., Ltd.]

The revival of the Choral Prelude has been a feature of modern organ composition, and the idea of incorporating Psalm Tunes in the form of a concluding voluntary is equally legitimate and welcome.

Mr. Harvey Grace has so treated the tunes known as 'Martyrs,' 'London New' and 'The Old Hundredth,' and has contributed a most useful series to the church organist's repertoire, which we venture to predict will be widely used. The first is a fine old tune, from the Scottish Psalter (1635) and is in the Dorian Mode. The 'flavour' of the tune is apparent throughout by suggestive phrases in manual and pedal, the complete statement of each phrase occurring at intervals in the highest voice, as in the ordinary choral prelude. The piece concludes most effectively with the tune alone free Modal counterpoint.

'London New' has a stately movement of minims in 4 time, the tune being given out at intervals on the Tuba. A free peroration suggested by the theme brings the short work to an effective and triumphant conclusion.

Of the three pieces the 'Old Hundredth' appeals to us especially by the ingenious canonic treatment and the effective figure of the accompaniment. The harmonic structure is dignified and effective, and the climax attained by the thrice-repeated statement of the first phrase, a major-third higher each time, is, if startling, undeniably effective. Altogether, we think Mr. Grace has again succeeded in producing work which we can only describe as dignified and worthy of the instrument for which it is written.

Catalogue of first editions of Stephen C. Foster (1826-64).

By Walter R. Whittlesey, Assistant in the Music Division, and O. G. Sonneck, Chief of the Division, Library of Congress, U.S.A.

[Washington: Government Printing Office.]

Lovers of the songs of Stephen C. Foster will welcome this Catalogue of his numerous productions, issued by the Library of Congress (U.S.A.), carefully compiled by Walter R. Whittlesey and O. G. Sonneck. In addition to the list of 153 songs mentioned in Foster's Biography, published in 1896 by his brother, Morrison Foster, the Catalogue includes a number of songs not previously known. Of Foster's songs some are of enduring value, like 'The old folks at home,' 'Massa's in de cold ground,' 'My old Kentucky home,' 'Ring de banjo,' and 'Camptown Races' (the late Mr. W. E. Gladstone's favourite), and hence this careful bibliography has an interest more than local.

Battle Hymn. Words by Julia Ward Howe, music by Martin Shaw.

[G. J. Palmer & Sons.]

These well-known lines are here provided with a fine, vigorous tune, modal in flavour, and with varied accompaniments. Though suitable for solo-singing (baritone), the setting would be most effective sung by chorus in unison, with the fifth verse given to trebles.

Funeral Music: Twelve selected pieces. (Albums for the Organ, No. 7.)

[Novello & Co., Ltd.]

The pieces in this Album are mostly of the standard type which organists must be prepared to provide on occasion. Such are the Funeral Marches by Beethoven (A flat), Chopin, Handel ('Saul'), Tchaikovsky (C minor), and Mendelssohn ('Song without words'). Players who want a change from these rather well-worn works will here find excellent material in the chorus 'Blest are they that mourn,' from Brahms's 'Requiem,' admirably arranged by John E. West, an effective Funeral March by William Faulkes, arrangements of 'I know that my Redeemer liveth,' and 'O rest in the Lord,' Schubert's 'Marche Solennelle' in E flat minor, the Finale from Tchaikovsky's 'Pathetic' Symphony, and a touching little 'Lament' by John E. West. The Album should be very useful to organists in these times, not only on account of the intrinsic excellence of its contents, but because it brings under one cover so much necessary music that is likely to be in scattered copies, and not always at hand when wanted.

The Organ Loft. Nos. 118-120.

[G. Schirmer, Ltd.]

The three latest numbers of this useful issue are well up to the average. Of the nine pieces contained in them we single out for mention Cyril Jenkins's Lament in the first book, Alec Rowley's Fantasy Prelude in the second, and the same composer's Rhapsody and Alan Gray's Elegy in the third, the two last-named being particularly good examples of modern organ music.

BOOKS RECEIVED.

The Music Trades Review, Diary and Year-Book for 1916. Price 2s. 6d. (E. D. Ernest & Co., 4, Duke Street, Adelphi.) This is a very well got-up and conveniently-arranged desk diary. There are three days on a page, and blotting-paper is interleaved. Useful information as to trade matters is given.

The Reminiscences of a Musical Amateur and an Essay on Musical Taste. By the late the Hon. William Maitland Strutt. Price 3s. 6d. net. (Macmillan & Co., Ltd.)

The Musical Directory, Annual, and Almanac for 1916. Sixty-fourth annual issue. Pp. 446. Price 3s. net. (Rudall, Carte & Co., Ltd.) This is an indispensable desk companion for all who have dealings with the profession and the trade in London and the Provinces.

Correspondence.

BELL-MASTER OR CARILLONNEUR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your Review of 'Carillons' (by Colonel Gorham Rice) in your January issue, occurs this timely remark: 'The term "bell-master" conveys no idea to the reader of the proper function of the word "Carillonneur."'

At the 'Reunion' held after the International Contest of Carillonners in 1910, M. Verheyden, of Antwerp, introduced the subject of 'Bell-master v. Carillonneur,' and strongly condemned the use of the latter term. He said 'The English were wanting in patriotism to use such a word when "bell-master" was more appropriate.'

Mr. W. W. Starmer explained that the term had been in use since the time of Barney, and that we should continue to use it while we had carillons to play. A correspondent at the time asked 'Why use such an "undesirable alien" when we can use bell-ringer and chime-ringer?' This shows how imperfectly the art was understood even in 1910.

Rees's Cyclopadia (published 1819) gives 'Carillonneur—The musician who plays the carillon with hands and feet.' It is interesting to note that M. Verheyden in his short contribution to 'Carillons' uses the term 'Carillonneur' twice. We are indebted to the Musical Times for extending our knowledge of carillons and carillon-playing, and we shall be glad if it will give, once and for all, its imprimatur of 'carillonneur' to denote the player.—Yours faithfully,

G. KIRBY.

EXCESS OF SALIVA WHEN SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for January 'Inquirer,' in the Answers to Correspondents, asks for information as to how to eliminate an excessive flow of saliva in singing.

The point is one of considerable interest, since it is not infrequent that the vocalist is troubled with an inconvenient desire to swallow at a critical moment. These so-called automatic reactions are regulated by the subconscious mind, and control over this department of mind can be obtained by the use of suggestion; there is no real reason why anyone should remain at the mercy of these involuntary actions.

The origin of such habits as this lies probably in some casual occurrence which, in the absence of any determined resistance on the part of the will, tends to reproduce itself and finally develops into a habit associated with the action of singing. The cause and cure lie both in the region of mind, and the mind can only be reached through the medium of concentration, will-power or determination—all variants of the general principle of suggestion.

There can be no instantaneous cure, but a high degree of nervous control can be built up which will render this and a host of other ills completely innocuous.—Yours, &c.,

H. ERNEST HUNT.

30, Woodstock Road,
Bedford Park, W.
Jan. 11, 1916.

[In the above connection we draw attention to a little book entitled 'Nerve Control,' by Mr. Hunt, recently published by Rider.—ED., *M. T.*]

A REQUEST FROM THE FRONT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I should be most obliged if you could help me to obtain for a railway depot here, two instruments to complete an orchestra that is being formed. The two required are a bass trombone and a tenor horn. I have no idea how to get them, except through a newspaper. Possibly a small price would be given.

I can guarantee the request, as it was made to me personally, and as the men are in a lonely spot, and have practically no amusements, the gift of two such instruments would be a great help.—Yours faithfully,

P. H. TURNBULL.

Chaplain to the Forces, G.H.-Q. Troops.

c/o The Deputy Chaplain-General,
General Headquarters B.E.F., France.

[Replies should be addressed to the Editor of the *Musical Times*, 160, Wardour Street, London, W.]

ORIGIN OF THE TUNE 'MONKLAND.'

Dr. W. H. Grattan Flood writes to us as follows:

Mr. J. H. Barlow in his interesting letter on the above subject in your January issue, has traced the source of the hymn-tune 'Monkland' to a Moravian hymn book of 1824—thus antedating the source given in Hymns A. & M. by thirty-seven years—but he rightly surmises that 'Monkland' may possibly be a German chorale. To my mind the source of the tune is to be met with in the 'Geistreiches Gesang-Buch' of J. A. Freylinghausen, published at Hamburg in 1704, where it appears as 'Fahre fort.' This tune of 1704 is however considerably abbreviated, in fact halved, and then blossoms forth as 'Monkland' of 1824. It is treated of by Zahn in his monumental work 'Die Melodien,' p. 4791. There is a striking similarity between 'Fahre fort,' 149 Hymns A. & M. (1904 edition), and 'Lübeck,' which latter was composed by Freylinghausen. (See also Zahn, p. 1230).

We have received particulars of the monthly musical services held at Third Avenue Methodist Church, Saskatoon, Canada. On these occasions the sermon is preached by the choir, so to speak, which sings a series of choruses, interspersed with organ solos. The programmes show an excellent choice of choral works, but the organ solos are generally on a lower plane.

Obituary.

We regret to record the following deaths:

On Christmas Eve, 1915, DONAL J. NONO, of Ennis, Co. Clare, aged forty-five. The late Mr. Nono was a native of Ennis, and succeeded his father as organist of the Roman Catholic Cathedral of Ennis (Diocese of Killaloe) in 1890. During twenty-five years he laboured in keeping up a high standard of music in Ennis Cathedral, and he unreservedly adopted the Pope's Motu Proprio in the matter of church music. Not alone had he a large circle of pupils, but he threw himself earnestly into the work of the Gaelic League, and fostered Irish music with conspicuous success. His loss is sincerely felt in Co. Clare.

REGINALD STUART WELCH, on December 22, 1915. He displayed exceptional musical gifts as a pianist and promoter as a composer. He gained a scholarship at the Guildhall School of Music, and whilst there won the warm regard of the late Ebenezer Prout. Mr. Welch had literary leanings which found some vent in the *Music Review*, a quarterly publication that lived for only one year. Although not strong, he joined the Franco-British Red Cross Society, and served at Bar-le-Duc, and later at Revigny. His death at the early age of twenty-five must, we fear, be ascribed to his unsparring efforts to serve in a noble cause.

GUSTAV WANDA, early in December, at the German Hospital, Dalston. At one time he was musical director at the Gaiety and Adelphi Theatres, London, and at the Opera House, Vienna, and the Winter Gardens, Berlin. He was of Austrian birth, and being in this country at the outbreak of the war was interned at the Alexandra Palace, where he acted as conductor of the band. He was about forty years of age.

In the obituary notice of the Rev. John Capel Hanbury, which appeared in our last issue it should have been stated that he was for some years secretary of the Oxford Philharmonic Society.

THE DULCIMER.

BY LEWIS L. KROPP.

The articles dealing with this instrument in sundry books of reference will have to be entirely re-written for new editions. Thus, for instance, in the fourth edition of the English translation of Dr. Hugo Riemann's 'Dictionary of Music' (1907) we are told that Virgund and Agricola at the beginning of the 16th century 'make mention of the instrument under its present [German] name; and, indeed, ascribe as little importance to it as did Praetorius a hundred years later.' As a matter of fact all these three writers not only mention, but give illustrations of the dulcimer, and although their descriptions may be hazy, there is nothing in them that would lead us to think that they intended to write slightly of its importance. If they did, the Dictionary's remarks apply equally to the harp and the psalter, with which Virgund and Agricola group the dulcimer. As regards Praetorius, we know that his 'Theatrum Instrumentorum' (1620) is practically an illustrated list of musical instruments, except perhaps a few various kinds of dulcimers about which he grows glibly communicative—for him—in the Index at the end of the book (p. 98).

With regard to Grove's 'Dictionary' (1910) we are told therein that:

The roughness of description used by medieval Italians in naming one form of psalter 'strumento di porco'—pig's head—was adopted by the Germans in their faithful translation, 'Schweinskopf,' and in naming a dulcimer 'Hackbrett'—a butcher's board for chopping sausage meat.

Now 'Schweinskopf' is not a faithful translation of 'strumento di porco,' and as regards the roughness of description, nothing must astonish us in a language in which the term, used in polite society, for a small detachable head-rest on an easy chair is 'Schlummerwulst' (slumber-swelling): or is it 'Schlummerwurst' (slumber-sausage)? I may be mistaken.

The 'p' resembles middle to careful to the vulgar people, li 'istromen' does, e- Rieman origin for in Italy by This name of the earl the same the hist is to the Praetorius ing grand pedal, and werck' (a quoted by quoted ab Britannica now in the on the dulcime and dampi as do the disposes of Although feature in been consi gives also (Hackbret fingers. A common d box as in quite squa The edi of Music remarks a Marin Me in the thir with enlig of the cle He calls it We are book that fault of the noisy, but Nothing Schunca, 'Dictiona contrivanc dulcimer i 'limited to latest editi As a ma Joseph Sc 'Theoretic dedicat and improv known H 2nd edition and tune instrument of the glo Henzary well. The Academy Hungarian had—and entitled, 2 edition of invention, edition of it at all. The ado do away w constitute pedal-dulci predecessor

The 'pig-instrument' is illustrated in 'Praetorius,' and resembles in its shape a pig's head with a sound-hole in the middle to do duty for the eye of the animal. The author is careful to explain that the rough description is only used by the vulgar man (von denn gemeinen Man) in Italy. Polite people, like Ludovico de Victoria, he tells us, call it 'istromento di Laurento,' or 'istromento di alto basso,' as does, e.g., Josepho Zarlino Clodiensis. It had thirty strings.

Riemann's 'Dictionary' claims an apparently German origin for the ordinary dulcimer, as for a time it was called in Italy by the name of 'Salterio tedesco' (German psaltery). This name—we are further told—also shows that the psaltery of the early Middle Ages was probably played with sticks in the same way as the dulcimer. Names are very misleading in the history of musical instruments for drawing conclusions as to the way in which they were played. Thus, e.g., Praetorius reproduces on Plate III. an almost modern-looking grand pianoforte on two fixed trestles with a primitive pedal, and calls the instrument 'Nurembergisch Geigenwerk' (a Nuremberg fiddling machine). No authority is quoted by Riemann for the Italian name of the dulcimer quoted above, and we are told in the 'Encyclopædia Britannica,' for instance, that on bas-reliefs from Kujunjik, now in the British Museum, musicians are to be seen playing on dulcimers of ten strings with long sticks curved at the ends and damping the strings with their hands, in the same way as do the players in modern Hungarian gipsy bands. This disposes of the German origin of the instrument.

Although striking the strings with sticks is a characteristic feature in the technique of the instrument which has always been considered the prototype of the pianoforte, Praetorius gives also the illustration of a 'kind of chopping board' (Hackbrett), the strings of which were plucked with the fingers. *En passant*, it should also be mentioned that the common dulcimer had not always a trapezium-shaped sound-box as in modern days. The one shown by Praetorius is quite square; so is the one illustrated by Sebastian Virdung.

The editors of the future editions of the two Dictionaries of Music under consideration, instead of making disparaging remarks about our instrument should state that Brother Marin Mersenne, who devoted a long section to the dulcimer in the third book of his 'Instruments à cordes' (1636), wrote with eulogy about its 'highly agreeable harmonies on account of the clear and silvery sounds produced by steel springs.' He calls it a psaltery.

We are further told in the English translation of Riemann's book that the insufficient muffling of the sound is the chief fault of the instrument. 'The sound is always confused and noisy, but in *forte* (in the orchestra) is of excellent effect.' Nothing whatever is said about the pedal invented by Schunda, which does away with that fault. Grove's 'Dictionary,' too, states that there is no 'damping contrivance.' According to the English 'Riemann,' the dulcimer is now only to be met with in gipsy bands, and 'limited to semi-Oriental gipsy bands' according to Grove's latest edition (1910).

As a matter of fact, the pedal-dulcimer was invented by Joseph Schunda in 1874, who published in Hungarian a 'Theoretical and practical dulcimer school' in 1875, dedicated to Francis Liszt, which was subsequently enlarged and improved with the co-operation of Géza Allaga, the well-known Hungarian composer, and by 1903 had reached its 3rd edition. By that date the works of Schunda at Budapest had turned out some 5,000 specimens of the improved instrument, many of which have been exported to all parts of the globe. There is at least one in London brought from Hungary by an English amateur, who plays it exceedingly well. The instrument is regularly taught at the National Academy of Music in the capital of Hungary, also at the Hungarian Music School and other similar institutions, and had—and probably still has—its regular monthly magazine, entitled, *The Dulcimer in the Family Circle*. The seventh edition of the German 'Riemann' (1909) mentions Schunda's invention, but misprints the inventor's name. The latest edition of the 'Encyclopædia Britannica' does not mention it at all.

The addition of pedals and the necessary fixed supports do away with the easy portability of the instrument, but constitute a decided improvement. At the same time, the pedal-dulcimer is not so cumbersome as must have been its predecessor, the pantaleon, invented by Hebelstreit in 1690,

which in contemporary accounts is alluded to as the 'monster dulcimer.'

The Hungarian name of the instrument is not 'zimbalon,' nor is it spelt 'cymbalom,' but 'czimbalom' or 'cimbalom,' by spelling reformers, who consider the *z* superfluous.

In England the dulcimer does not seem to have been very well known in the 17th century, as Pepys has the following entry in his Diary on May 23, 1662:

Here among the fiddlers I first saw a dulcimore played on with sticks knocking of the strings and is very pretty.

And Dr. Edward Browne, in 1668 or 1669, has the following memorandum:

An instrument which I saw at the brater or the Emperours house in the park [the wood now known as the Prater] nigh to Vienna, it is made out of a chest or seat, with one string and six [sound] holes, the string is like to that of a seatrumpet, it is to be played upon with two drumsticks made of woode and bound about ye end with leather, it soundeth like a kettledrum.

The sketch left by him shows a deep, substantial chest on four legs, with sloping top, along the centre line of which the string is fixed. The bridge is shown at about one-third from the right-hand edge. There are four sound-holes at about one quarter of the length from the left edge and two holes about half-way between the bridge and the right edge. As the instrument sounded like a kettledrum, the bridge was probably fixed semi-elastically, as in the case of the 'marine trumpet' or the German 'Trumscheit,' one of its legs being fixed firmly, the other left loose so as to produce a rattling sound. Had Dr. Browne known the dulcimer, he would no doubt have mentioned something about it in describing the method of playing the instrument he saw in the Prater. The seatrumpet (in German called also 'Nonnengeige') was of course a bowed instrument.

THE INSTRUMENTS WITH SYMPATHETIC STRINGS.

At the Musical Association meeting on January 18, a paper was given on the above subject by Dr. T. Lea Southgate. Owing, however, to the lecturer's recent recovery from illness, the actual reading was confided to Mr. F. Cunningham Woods. Dr. Southgate said that the paper was the outcome of a conversation years ago with the late Sir John Stainer, who suggested that the subject might well be discussed before the Musical Association, of which he was the then President.

The lecturer gave a brief account of the nature of sympathetic vibration, showed its musical value in conjunction with a resonating chamber, and then turned to a consideration of the specific instruments. According to Michael Praetorius, the Viol d'Amore was strictly a tenor viol with sympathetic strings. John Playford ascribed the invention of the instrument to Daniel Farrant. Historically, one could find but few references to it. Evelyn speaks of it in his Diary (1679) as a novelty, and Dr. Burney similarly refers to it in his 'History,' though Hawkins says but little.

If the Viol d'Amore might be regarded as a tenor in the string set of instruments, then the Viol da Gamba was certainly the bass. It was a modification of the older bass viol, but it was never a component member of the chest of viols. At what period the Viol da Gamba had sympathetic strings added to it, the lecturer was unable to say. The instrument was popular in the reign of Queen Elizabeth; no little of its favour might be ascribed to the ease with which chords could be played, mainly owing to the convenient tuning of its seven strings. Such chords were impossible on the bass viol or the modern 'cello.

Another instrument with sympathetic strings remained to be mentioned. This was the Baryton, said to have been invented in England, though there was no existing specimen of English make. It was not uncommon in Germany, where Joachim Tielke made many fine instruments about 1680. It was on record that as many as forty-four strings were placed at the side of some instruments; occasionally some of these seem to have been plucked after the fashion of the lutes and theorbos. Haydn wrote no fewer than

163 compositions for the instrument, which was a favourite of his patron, Prince Esterhazy.

The Tromba Marina was an acute-triangular-shaped instrument, some seven feet long, having only one thick string resting on a bridge, whose foot barely touched the table of the instrument, and vibrated vigorously when its string was bowed. The playing was by harmonics, and the sound produced was something like that of a faint trumpet. There is an interesting entry in Pepys' Diary, October 20, 1667, of his hearing it played by 'one Monsieur Prim.' From Pepys' description, it seems pretty certain that the instrument was furnished with sympathetic strings.

In conclusion, Dr. Southgate advanced a plea for some quiet, reflective, contemplative chamber music, in addition to that for full orchestra, and expressed an earnest hope that these instruments might be retained and that our composers should address themselves to the production of new music for them.

An excellent set of illustrations was rendered by Miss Evelyn Moore, Mr. Jeffrey Palver, Miss Hélène Dolmetsch, and Mr. Sydney Laubach, with Miss Ivy Blenheim and Miss Gertrude Underdown at the pianoforte.

RUTLAND BOUGHTON'S NATIVITY DRAMA AT GLASTONBURY.

(FROM OUR OWN CORRESPONDENT.)

It should be generally known by now that at each of the four general holiday periods of the year one can expect a series of performances, mostly of music-drama, sometimes of ordinary spoken drama, at the now definitely established Glastonbury Festival School, which owes its inception and continued success to the enthusiasm of Mr. Rutland Boughton.

December 28, then, was the date of the first of four performances of a new Music-drama by Boughton, based on one of the Christmas Mystery Plays, and entitled 'Bethlehem.' The work is a drama in two Acts and six Scenes, presenting what is for the most part a beautiful and natural setting of episodes round about the birth of Christ. The sequence of the Scenes can be seen at once from a brief résumé:

- Act 1, Scene 1 The Annunciation.
 " " 2 A Moor, where the Message was delivered to the shepherds.
 " " 3 The Stable, Adoration of the Magi.
 Act 2, Scene 1 A street scene, giving on to—
 " " 2 A Hall in Herod's Palace.
 " " 3 The Stable, with appearance of the Angel Gabriel with the Message to flee into Egypt.

The music, with the possible exception of one Scene, referred to later, is simple and direct, of that lyrical character which is certainly the composer's real genre. Thank Heaven, Boughton can write a tune and is not afraid of letting us see that he can!

The portion of the work that seems least satisfactory is the Herod Scene. This criticism applies rather to the declamatory music than to Herod's song. Mr. Frank Mullings was at his best in this scene.

The part of the Virgin Mary contains some of the most beautiful and moving music in the play. It was sung by Miss Irene Lemon, whose presentation of Etain in 'The Immortal Hour' was a feature of the Festival last August. The part of Mary does not give much scope from the actor's point of view, but in this young artist's playing and singing one feels that hardly any improvement could be desired. There can be little doubt that Miss Lemon will soon rank with our best dramatic singers.

Mr. Bernard Lemon has evidently been making strides since we heard him as Manus in August. He gave a dignified performance of the music of Joseph.

A surprise to many people was the appearance of Miss Christine Walshe in the part of the Angel Gabriel. Seeing that only a matter of three or four weeks ago she hardly realised that she had a singing voice, her pluck in undertaking the part at this short notice is something to be admired. She came through the ordeal with great credit.

In the King Herod Scene, the Slave-Dance by Miss Irene Lemon was quite well done, and showed that she has a good deal of talent for this kind of dancing, though obviously she has yet somewhat to acquire in technique.

The remaining parts were: The Three Shepherds—Messrs. David Scott, Tom Gilbert, and Percy Holly, who trolled out a rich Zimmermetz accent; the Three Wise Men—Zarathustra, Mr. Herbert Anderton (whose beautiful music was based on a haunting Somerset Folk-song), Nahe, Mr. David Scott, and Merlin, Mr. Robert Billington; Naomi, Miss Edith Percy; Sarah, Miss Elsie Squire; Anna, Miss Agnes Thomas; An Unbeliever, Mr. Rutland Boughton; Calchas, Mr. Percy Holly; First Slave, Miss Iris Yeoman.

The preliminary choral rehearsals had been taken in hand by Mr. Charles Kennedy Scott, whose Oriana Choir sang the choral portions of the work.

For the Easter Festival there have been put in rehearsal Gluck's 'Iphigenia in Tauris,' which has never been heard in England since its first performance about ten years ago at the Midland Institute School of Music under Prof. Granville Bantock; and the spoken drama of Maeterlinck, 'Mary Magdalene.'

MADAME LIZA LEHMANN'S 'EVERYMAN'

The first of the new works to be given at the Shaftesbury Theatre was Madame Liza Lehmann's 'Everyman,' which was produced on December 28 under the stage direction of Mr. William Poel, and was conducted by Mr. Percy Pitt.

It was Mr. Poel who first secured the modern popularity of the old Morality by giving it a severely simple stage-setting which emphasised its character as 'by figure a moral play.' Madame Liza Lehmann evidently had his original production in mind in planning her music for this operatic version. She avoided all elaboration in the vocal parts, all sensuous beauty of orchestration. Everything was concentrated upon allowing the words, set to a mixture of free recitative and 'arioso,' to be distinctly heard.

There is a point in the play, just before Everyman enters the tomb, when Beauty, Strength, Discretion, and Five Wits desert him. The first two seemed to have deserted Madame Liza Lehmann before she began her score, the third was her constant companion, and the fourth was only fitfully at her disposal. Certainly a little wit, which the medieval playwrights were not afraid to use in portraying a solemn subject, would have lightened the episodes of Friendship, Kindred, and Riches. One hardly recognized the composer who shows so prominently a wit in the handling of light ballads, and one would have been glad to recognize her more than once.

Such effects as she aimed at were generally successful with the exception of the initial chorus, 'God speaketh,' which, sung behind the curtains draping the stage, was almost inaudible. Miss Edith Clegg, who sang the part of Everyman at short notice, made the part as impressive as possible by her earnest and at times impassioned singing. Mr. Frederick Austin represented Death, and the treatment of the character was the one point in which the operatic material differed from the play. He was stern, implacable, and awe-inspiring; the original Death half cringed while he commanded compliance, a subtlety which Madame Liza Lehmann failed to appreciate in her music. Miss Miriam Licette (Good Deeds) and Miss Maud Murray (Knowledge) were well contrasted in high soprano and deep contralto parts, and Mr. Frederick Ralston as a gross and bulky Riches, 'trussed and pined so high' could, one felt, have made much of the part had the music given him a fuller opportunity. Mr. Herbert Langley, dressed as a friar, and carrying a censer, sang the opening prologue with dignity. One could have wished that the scene had been closed with the epilogue, but instead he was allowed only to cross the stage once and cense the tomb, a piece of ritualism which could have had no very clear significance for the majority of the audience. On the whole it may be said that the audience heard 'this matter with reverence,' and their loud applause at the end was more a tribute to Madame Liza Lehmann's widespread popularity with the public than an outburst of enthusiasm for the work itself. She modestly refused to accept the personal tribute, and after the actors had been recalled several times, the safety curtain fell to indicate that the composer would not appear.

SHAFTESBURY THEATRE.

'THE CRITIC, OR AN OPERA REHEARSED.'

Opera, in Two Acts, by
SIR CHARLES VILLIERS STANFORD.

The text by Richard Brinsley Sheridan. Arranged for the Opera by
L. Cairns James and the Composer.

CHARACTERS OF THE PLAY.

Puff (the Author)	Michael Sherbrooke
Dangle (the Composer)	Nigel Playfair
Sneer (the Critic)	Henry Wolston
Mr. Hopkins (Under Prompter)	L. Morgan

CHARACTERS OF THE OPERA.

Lord Burleigh	S. B. Brereton
Governor of the Fort	Herbert Langley
Earl of Leicester	Frederick Ranalow
Sir Walter Raleigh	Percy Heming
Sir Christopher Hatton	Sydney Russell
Master of the Horse	Albert Chapman
Drake	Arthur Wynn
Don Whiskerandos	Frank Mullings
Justice	Herbert Langley
Justice's Son	Denis Byndon-Ayres
Beefeater	Frederick Ranalow
Constable	Albert Chapman
Tilburina	Caroline Hatchard
Confidant	Lena Maitland
Justice's Lady	

Conductor (Mr. Linley)—Eugene Goossens, Junr.

The Opera arranged under the artistic direction of Hugo Rumbold
and produced by L. Cairns James.

(First performance on January 14.)

It was meet that an Irish composer should be responsible for converting Sheridan's famous play into an opera, and the fact that his grafting has been accomplished so adroitly, and with so much popular success, induces surprise that the task has not been attempted before. If the conventions of the playwright and the foibles of critics lend themselves to burlesque, still more do operatic conventions afford scope for such treatment.

It is noteworthy that Mr. L. Cairns James and Sir Charles Stanford, who are the joint arrangers of the libretto, have given Sheridan's text literally. The combination of the wit of Sheridan with the ripe skill of Sir Charles Stanford provides a delightful and amusing entertainment, the like of which has not been witnessed on the stage for many years. Some there are who say that portions of the music might with advantage have not been so very like the operatic style it is intended to caricature, and that certain quotations are too subtle for general audiences. No doubt the amusing fooling in which the performers indulge will make it hard for them to act in serious operas in which there seems to be no escape from absurdity. But leaving this to take care of itself, it is gratifying to find that so many artists hitherto known chiefly as singers should show such skill as comedians.

The Overture consists of an energetic tuning-up during which the players are enjoined not to include 'Auld Lang Syne' in their extemporisations, but on the occasion of our visit they seemed to be playing most other tunes with much fervour. The opening Scene was admirably played by the non-singing actors, whose experienced skill was elsewhere in the play a great factor in the success of the presentation.

The so-called Tragedy unfolds an impossible plot, in which a side-issue is the love of Tilburina for her father's Spanish prisoner, Don Whiskerandos, a fierce-looking and bulky lover portrayed to the manner born by Mr. Frank Mullings, who refuses to die all night to please the whim of the manager. Tilburina is very much in evidence, and was extremely amusing. Miss Hatchard's impersonation showed much skill and art. Especially was she successful in the 'mad scene' in which, according to the conventions, she must be dressed in white satin, as the author explains. The duet in which she and her lover bid one another farewell is an exquisite bit of fooling. But perhaps one of the most 'killing' things in the opera is the prayer of the full chorus to Mars.

They finish their absurd caricature of the Italian opera chorus on their knees. No provision having been made by the

stage-manager for their getting off the stage, on the spur of the moment he suggests they should go off on their knees! But there are far more touches of this kind than we have space to describe. Some of the amusement is derived from the fact that the play being a rehearsal it was necessary to go back: a detail that called for colloquies with the conductor, who on this occasion was Mr. Eugene Goossens, Junr., posing as Mr. Thomas Linley, the conductor at Drury Lane when the play was produced by Sheridan.

In normal conditions it would be safe to prophesy a long run for the piece, and even as it is it will surely prove to be one of the attractive works of the Shaftesbury repertoire.

'THE STARLIGHT EXPRESS.'

MUSIC BY SIR EDWARD ELGAR.

(Produced December 30, 1915.)

The production of this Fantasy, at the Kingsway Theatre, has been one of the notable events of the Christmas season. The title is not a happy one, because it only vaguely connects itself with the quaint and charming main idea of the play, the authors of which are Mr. Algernon Blackwood and Miss Violet Pearn. An English family living in a village in the Jura mountains develops peevishness, and the various other guests of the pension and the folk of the village all seem to find that their halos do not fit. They are all, to use the word coined by the authors, 'wumbled.' The young children of the family discover a means of salvation. They form a Secret Star Society, founded upon their firm belief that while their bodies lie asleep their spirits get out and play among the stars, and collect magical starlight, or 'star dust' as they call it:

Starlight falls upon the earth in a fine golden rain that clings to everyone. It sows sweetness in the heart—the shining dust of insight, love, and sympathy. It falls in the daytime too, only the blaze of the Interfering Sun renders it invisible.

Anyone can get this star dust, which is really Sympathy, simply by wanting it:

'Think, wish, and believe,
That's the way to receive!'

The working out of this conception is in turn fascinating and pathetic; but, unfortunately, it is also at times dull, because of far too prolonged moralising and slowness of action. We write of the first performance, since which we believe that parts of the play that 'wumbled' the audience have been jettisoned.

It is not too much to say that Elgar's exquisite music saves the piece. It is certainly the main lure to musical folk. It affords a glimpse of a quality of Elgar's genius that, owing probably to lack of encouragement, has not yet been sufficiently explored. We had a foretaste of its potentialities in the 'Wand of Youth' Suites, which resurrected some of Elgar's youthful fancies, and much of the music of which is with great effect deftly woven into the 'Starlight Express.' The scoring is delightfully dainty, and it is adapted for performance by a small orchestra. The dance-music especially is captivating, and many of the songs and other incidental music have conspicuous melodic and rhythmic grace. A feature of the presentation is an organ-grinder, a kind of Pied Piper, who, with a group of children, makes his appearance before each Act. Some of the music allotted to this character is searchingly expressive—the first song particularly. Mr. Charles Mott was a highly sympathetic exponent. The whole production of the musical play was good if not striking. The scenery was not always convincing when it attempted the picturesque. There were many children in the cast, and the more important parts were admirably performed by Elise Hall, Ronald Hammond, and Mercia Cameron. Other impersonations were Mr. V. B. Clarence (Daddy, who has a dim idea of something great which he cannot find words to express), Miss Ruth Maitland (Mother), and Miss Clytie Hine (Laughter). The play was produced by Miss Lena Ashwell, and Mr. Julius Harrison was the very efficient conductor.

PRESTON PARISH CHURCH.

Compilers of local records generally receive much less encouragement than they deserve. This is perhaps because the facts they so diligently gather appear to contemporary eyes as small-beer chronicles. Often only a later generation is able to appreciate the full value of such work.

For this reason we welcome, and hope to see more widely adopted, the collection and publication of the musical archives of our cathedrals and more important parish churches. Such books not only stimulate local pride, but almost invariably contain biographical details, or facts in connection with organ-building, likely to be of value to the historian of the future. We have received and read with much interest such a book,* by Mr. J. E. Adkins, organist and choirmaster of Preston Parish Church. The official records of the Parish Church seem to be somewhat scanty, but Mr. Adkins has managed to unearth a good deal of interesting information. Of only one very early Preston organist is anything certain known—one Richard Lyvesey, appointed about 1574. He seems to have become speedily embroiled with his vicar, Nicholas Daniel, who wrote to the Bishop of Chester, the diocesan at that time, saying: 'And we have here a Popish boy or parish clerke, not known in ye church but only at organe upon ye Sonday and such a noyse they made yt no man understood a word they singe (no Geneva psalme they will have before ye sermon, &c.).' To which the 'Popish boy,' by no means crushed, replied that 'he being one yt can singe and plaie on ye organes and a teacher of children to singe dyd never singe a psalme before ye sermon nor hath no booke of psalmes.' Mr. Adkins thinks that the parish clerks who followed Lyvesey played the organ and taught the children, as for a long time there is no record of anybody else doing so. (By-the-by, was Lyvesey's front name Richard or Thomas? Mr. Adkins gives both, each one twice.) Robert Wainwright (son of the composer of 'Christians, awake') is sometimes said to have officiated at Preston Parish Church, but Mr. Adkins is unable to find proof of this. Probably he is confused with his brother Richard, who held the post from 1805 to 1810. Robert was organist of Manchester Collegiate Church. He it was who, when a lad of eighteen, was beaten by Herschel (afterwards the famous astronomer) in competition for the organistship of Halifax Parish Church, on which occasion Wainwright played so rapidly that old Snetzler tore his hair, exclaiming 'Te devil, he run over te keys like von cat; he vill not give my pipes room for to shepeak.' Herschel, who was to play next, being asked what chance he had in following such a player, replied that he didn't know, but was sure fingers would not do. He then proceeded to produce such a volume of sound from the organ as to astonish his hearers and gain him the post. He explained afterwards that fingers alone had not done it, for he had placed a piece of lead on the lowest note and its octave, and improvised over the pedal point, thus, he said, 'gaining the power of four hands instead of two,'—which was not quite playing the game, though it scored.

Preston seems to have had one of the earliest women organists in Mrs. Wilkie (1838-39), 'wife of a sea captain,' who filled a gap between Jeremiah James Greaves and Frederick Matthews. For this she received £9 10s. 8½d., a sum that leaves one curious about the odd halfpence.

The vicissitudes of the choir side of the Parish Church make interesting reading. In its early days we read much of screaming charity children, but in recent years it has been the cradle of some excellent cathedral singers—notably, the late Robert Hilton. Of the organs, the earliest specification is that of the instrument built about 1802 by Davis, of London. It had a manual and a-half, with eleven stops on the Great and five on the Swell. There was no 16-ft. Some idea of the effect of the full organ may be gathered from the fact that the Great consisted of three 8-ft. diapasons, a principal (4-ft.), twelfth, fifteenth, cornett, sesquialtera (3 ranks), turniture (2 ranks), trumpet (treble) 8-ft., and trumpet (bass) 8-ft. In 1822 an octave and a-half of pedals were added, but with only one 8-ft. stop. English builders were long in seeing the importance

of an adequate pedal organ. In the specification of the instrument at Holy Trinity, built in 1842 by Gray, and opened by S. S. Wesley, we find three manuals and twenty-four stops, with an open diapason 16-ft. for sole pedal support. Mr. Adkins gives accounts of early oratorio performances, organ recitals and openings, service lists, &c., with numerous and often amusing extracts from old books and newspapers. We believe that many Church musicians who know nothing of Preston will find this record of interest. [A portrait of Mr. Adkins, with some account of Preston Parish Church, appeared in the *Musical Times* for August, 1908.]

THE ROYAL COLLEGE OF MUSIC.

The following awards were made at Christmas Concert Exhibitions: Evelyn M. I. Dickson (singing), Wilfrid J. Hare (organ), Melpoméné Scaramanga (violin), W. George Whitaker (composition), Thomas Whitley (hautboy). Dore Prize: Kathleen I. Long (Pringle scholar). Leo Stern Memorial Gift for Cellists: Harold Muslin (scholar). Leslie Alexander Gift: divided between Dorothy D. Choules (scholar) and Edith M. Lake (scholar). Manns Memorial Gift: Dora Garland (Wilson scholar). Directors' History Prize: Herbert N. Howells (Bruce scholar). Edmund Grove Exhibition: Doris Houghton (Charlotte Holmes Exhibitioner). Lillian Eldée Scholarship for Female Singers: Beatrice Betts (exhibitioner).

TRINITY COLLEGE OF MUSIC, LONDON.

As a result of a recent competition the following scholarships have been awarded: Frances Elizabeth Hall (singing), Ivy Maud Jermy (violin), Catherine Ellen O'Brien (pianoforte), Caroline Bessie Rawlins (violin), and Anne Winifred Williams (pianoforte). An exhibition was awarded to Dorothy Mary Madelon Austen (singing).

ROYAL CHORAL SOCIETY.

A Carol Concert by this Society seems to have become an established institution. This season the event was held on December 18, and it drew a large audience. Besides familiar carols, there was an excerpt from Berlioz's 'L'Enfance du Christ,' and a motet by Bortniansky (arranged by Dr. Albert Ham). The singing of Miss Clara Butterworth in Gounod's Meditation on a Bach Prelude, and in songs by Mr. Montague Phillips, was one of the chief attractions of the concert. Miss Butterworth's fine voice and intensely expressive style held the audience and excited enthusiasm. Other soloists were Miss Dilys Jones, Miss Emily Shepherd, Mr. Alfred Heather, and Mr. Charles Tree. The playing of Miss Hilda Lett (violin) and Miss Miriam Timothy (harp) was also a welcome feature.

On January 1 the customary performance of 'Messiah' was given, with Miss Esta D'Argo, Madame Kirkby Lums, Mr. Walter Hyde, and Mr. Herbert Brown as soloists. Again there was an immense audience.

Sir Frederick Bridge conducted and Mr. H. L. Balfour was the organist on both of the above occasions.

THE LONDON CHORAL SOCIETY.

This Society gave a miscellaneous concert at the Queen's Hall on December 18. The choral items included a new work, a setting of Henley's poem, 'Falmouth,' by H. T. Woodman. This choral song is an effective composition, proving that the composer has something worthy to say. Some passages show special power of expression that lift the music to a high level. As the piece is one especially suitable for use in these times, it may be hoped that it will attract the attention of choral societies on the look-out for novelties. The choir was not in its best form, a statement of fact that at this difficult period attaches no censure. Stanford's 'Songs of the Fleet,' with Mr. Thorpe Bates as soloist, were a welcome feature, and an eight-part Choral Prelude entitled 'Out of a silence,' by George Rathbone, with trombone accompaniment, was finely performed. Carols were well in evidence, and Miss Carrie Tubbs sang songs, including two by Granville Bantock. Mr. Arthur Fagge conducted.

* Preston Parish Church: its organists, choir, and organs, from 1574 to 1915, with an Appendix on St. George's and Holy Trinity Churches. Pp. 127. (Preston: George Toulmin & Sons.)

FULL ANTHEM FOR LENT OR GENERAL USE.

Psalm cxx. 1; cxxviii. 1.

Composed by EDWARD J. HOPKINS.

(Edited by JOHN E. WEST.) *

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con moto ma sostenuto.

SOPRANO.

ALTO.

TENOR.

BASS.

In my dis - tress I cried un - to the Lord, in . .

Con moto ma sostenuto. ♩ = 104.

ORGAN. *Gt. Diaps. (Str. coupled.)*

Ped.

mf

In my dis - tress I cried un - to the Lord, cried . .

mf

I cried . . un - to the Lord, in . .

my . . dis - tress I . . cried un - to the Lord, in my dis -

my . . dis - tress I cried un - to the Lord, in

* The editing of this Anthem has been restricted to a slight relaying of the Organ part between the two hands, for the convenience of the player, and the addition of time words and a few dynamic marks. The metronomic marks are the composer's.

The Musical Times, No. 876.

(1)

C

un - to the Lord, cried . . . un - to the Lord,
my . . dis - - tress I cried . . un - - to the Lord, in
- tress I cried . . un - - to . . . the Lord,
my dis - tress, in my dis - - tress, in

I cried . . . un - to the Lord, and He
my . . dis - - tress . . I . . . cried un - to the Lord, I cried un -
in my dis - tress I cried un - to the Lord, and He
my dis - - tress I cried un - to the Lord, and He

heard . . . me, and He heard . . . me.
- to . . the . . Lord, I cried un - to . . the . . Lord. In my dis -
heard me, and He heard me.
heard . . . me, and He heard . . . me. In

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "In my dis - tress I cried un - to the Lord, and He heard . . .". The piano part features a steady accompaniment with a crescendo marked "cres.".

Second system of the musical score. It consists of five staves. The lyrics are: "me, and He heard . . . me. . . . I will praise Thee with". The piano part has a forte dynamic "f" and a mezzo-forte dynamic "mf".

Third system of the musical score. It consists of five staves. The lyrics are: "my whole heart be - fore the gods, will praise Thee with my whole". The piano part continues with a mezzo-forte dynamic "mf".

mf

I will praise Thee with my whole heart,
heart be - fore the gods, be - fore the gods,
I will praise Thee with
heart, I will praise Thee with my whole

cres.

I will praise Thee with my whole heart be - fore the gods, praise
I will praise Thee with my whole heart, . . . praise
my whole heart, with . . my whole heart, . . . praise
heart be - fore the gods, I will praise Thee, I will

f

Thee be - fore the gods, praise Thee with my whole heart,
Thee, I will praise Thee with my whole heart be - fore the
Thee, praise Thee with my whole heart, . . .
praise Thee, I will praise Thee with my whole heart,

(4)

poco rall.

will I praise, will I praise Thee.

gods, will praise . . Thee, I will praise Thee, will praise . . Thee.

... I will praise Thee, I will praise . . Thee.

will I praise Thee, will praise Thee.

poco rall.

Più animato. *mf*

To Thee, . .

mf Un - to Thee, O Lord, will I . . . sing praise, to Thee, O

mf To Thee, . . . O Lord, will I . . . sing praise, to Thee, O

mf Un - to Thee, O

Più animato. $\text{♩} = 88.$ *mf*

... O Lord, will I . . . sing praise, un - to Thee, O Lord, will I . . .

Lord, will I sing praise, will . . I . . . sing praise, will

Lord, will I . . . sing praise, un - to Thee, O Lord, will . .

Lord, will I . . . sing praise, to Thee, . . . O Lord, will

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each with four vocal staves and a grand staff for piano. The lyrics are written below the vocal staves.

System 1:
Soprano: sing, . . . will I . . . sing praise, un - to Thee, O
Alto: I . . . sing praise, will I . . . sing praise, un - to Thee, O . .
Tenor: I sing praise, will I sing praise, to Thee, . .
Bass: I . . . sing . . . praise, will . . I . . . sing . . . praise, un - to Thee,
Piano: Accompaniment for the first system.

System 2:
Soprano: Lord, will I . . . sing praise, un - to Thee, O Lord, will
Alto: Lord, will I . . . sing praise, . . . will I . . .
Tenor: . . O Lord, will I . . . sing praise, . . to Thee, . . . O Lord, will
Bass: . . . un - to Thee, O Lord, will I . .
Piano: Accompaniment for the second system.

System 3:
Soprano: I . . . sing praise, to Thee, . . . to Thee, O Lord, will . . I . . . sing
Alto: sing . . . praise, un - to Thee, O Lord, will I . . . sing
Tenor: I . . . sing praise, to Thee, . . O Lord, will I . . . sing
Bass: . . . sing praise, will I sing, . . . sing
Piano: Accompaniment for the third system.

cres.

praise, O Lord, will I sing praise, will I sing

cres.

praise, O Lord, will I sing praise, will I sing

cres.

praise, O Lord, will I sing praise, will I sing

cres.

praise, O Lord, will I sing praise, will I sing

praise, O Lord, will I sing praise, un-to Thee, O

praise, O Lord, will I sing praise, to Thee, . .

praise, O Lord, will I sing praise, to Thee, O . .

praise, O Lord, will I sing praise,

Lord, will I sing praise, to Thee, . . O Lord, will

O Lord, will I sing praise, will I sing praise, un-to Thee will I . .

Lord, will I sing praise, will I sing praise, will

sing praise, will I

cres.

I . . sing praise, un - to Thee, O Lord, will I . . sing praise, . .

cres.

. . sing praise, un - to Thee, O . . Lord, will I . . sing

cres.

I . . sing praise, to Thee, . . O Lord, will I . . sing

cres.

. . sing praise, sing

cres.

più f *rall.*

. . un - to Thee; O Lord, will I sing praise. A - men.

più f *rall.*

praise, un - to Thee, O Lord, . . will I . . . sing praise. A - men.

più f *rall.*

praise, un - to Thee, O . . Lord, will I . . . sing praise. A - men.

più f *rall.*

praise, un - to Thee, O . . Lord, will I sing praise. A - men.

più f *rall.*

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THE ABBEY GLEE CLUB.

The Abbey Glee Club, founded in 1841 (for further information see our April, 1915, number, p. 215), held its annual general meeting at the Caxton Hall, Westminster, on January 11. Mr. Edward Ford North was elected president in the place of the late Viscount Alverstone (who had been a member since 1867), Sir Walter S. Prideaux was elected vice-president, and Alderman Sir Edward E. Cooper the hon. treasurer.

There was a large attendance of members and their guests. Mr. Walter Coward conducted on this occasion, and presented a capital programme. The impressive anthem, 'The souls of the righteous' (Elvey), was sung in memory of the late president, the whole company standing. One of the most effective numbers of the programme was the glee (A.T.T.B.), 'In a cell,' by John Parry. It is a perfect specimen of the type of musical form in which it is cast, and it was exquisitely sung by Messrs. Walter Coward, Wilfrid Kearton, William Fell, and Bertram Mills. Another item was 'Hail, bounteous Nature' (T. Cooke) which is one of the longest glees in existence. It takes eight minutes to perform. A setting of Southey's words, 'How beautiful is night' (s.A.T.B.B.), by Pye, was another much appreciated item. Altogether fourteen pieces were performed. It is evident that in these troublous times many gentlemen amateurs find mental relief in listening to this pure, beautiful music adequately interpreted by skilled performers.

THE ORIANA MADRIGAL SOCIETY.

This Society continues to live up to its high reputation, notwithstanding the difficulties created by the war. On December 21 it gave a concert of Christmas and other music at Eolian Hall. The programme was such an exceedingly interesting and unconventional one that we wish that space permitted us to give it in full. It included Motets by Sweelinck and Praetorius, old English carols, part-songs by Stanford, Percy Grainger, Balfour Gardiner, Norman O'Neill, and R. Vaughan Williams. The choral hymns from the Rig Veda, set to music by Gustav von Holst for female voices with pianoforte accompaniment, were also performed. These settings are remarkable examples of the idiom cultivated by this thoughtful composer. They are in places difficult, and it seems to us unnecessarily so, but they display considerable imaginative power and originality. The choir is certainly the most highly-trained small choral body in London. Mr. Kennedy Scott has a rare faculty in getting to the heart of the music he takes in hand, and the members of the choir are his obedient and highly competent slaves. Perhaps the interpretative insight displayed is more striking than the finish of the technique. Miss Evelyn Stuart diversified the programme with excellently performed pianoforte solos, three of which were by Debussy.

A DUMFRIES SUNDAY CONCERT.

On Sunday, December 26, a sacred concert, the programme of which consisted of selections from 'Messiah,' the 'Hymn of Praise,' and a Bach Cantata was given in the Lyceum Theatre, under the auspices of the Dumfries Select Orchestra, in aid of a local war fund. The double sin of giving a concert on the Sabbath Day and holding it in a theatre aroused much ire on the part of some local ministers and their flocks. An open-air meeting was held in the High Street half-an-hour before the time of the concert to protest against the desecration of the Sabbath, and some strong speeches were made. A Mrs. Kerr denounced the promoters, and said that however laudable the object might be, money made on the Sabbath Day was unclean money, and that God would not bless it. She foresaw many evil consequences. Another speaker declared that the theatre was an open door to hell, and other orations were in the same key. The concert was, however, successfully held.

It is possible to feel some sympathy with the opposition because of its sincerity and pathetic faithfulness to an inherited ideal that for better or for worse is now past praying for. But the protest went too far. Surely, nothing but a feeling of peace and good-will to all men could be inspired by listening even on a Sunday afternoon to the eloquent and moving strains of 'Messiah' and the 'Hymn of Praise,' and as for the theatre, it could hardly be put to better use.

SOUTH PLACE POPULAR CONCERTS.

On January 9 the programme consisted of works by César Franck—the Pianoforte and Violin Sonata, Prelude, Fugue, and Variations for organ, Quintet in F minor, and three songs. The performers were Mr. John Saunders, Mr. Ernest La Prade, Mr. Lionel Tertis, Mr. Emile Dochart, and Mr. Joseph Jongen. Madame Feltesse sang.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Before the close of 1915 two concerts were given at the Town Hall, one by the New Philharmonic Society, on December 19, and the other by the Birmingham Festival Choral Society on Boxing Night. The former is practically a new amateur orchestral association conducted by Mr. H. M. Stevenson, junr., which aims at high things, for its programme was almost entirely devoted to Wagner and Brahms. The orchestra had the assistance of a number of professional instrumentalists, the whole forming an excellent rank and file led by Mr. John Saunders, of the London New Symphony Orchestra. The concert opened with Bizet's 'L'Arlésienne' Suite, of which an interesting interpretation was given, notably the section with muted strings. The Suite was followed by Brahms's 'Four songs for female voices,' admirably accompanied by two horns (Messrs. Frank Probin and W. O. Yorke) and harp (Mr. Charles Collier), Madame Gell's Ladies' Choir (conducted by Madame Gell) being the vocalists, a well-trained and well-balanced body of singers who acquitted themselves in quite praiseworthy fashion. Then came the Prelude and 'Isolda's Liebestod,' the final scene 'Mild and softly he is smiling' being sung by Madame Florence Parkes-Darby with great feeling and in a clear and appealing voice. Mr. Frank Mullings quite excelled himself in his impassioned singing of the two 'Trial Songs' from 'The Mastersingers,' and the 'Prize Song,' the latter given as an encore. The second part of the programme was entirely devoted to the third Act of 'Tannhäuser,' in which Madame Gell's Ladies' Choir and Mr. Frank Mullings's Male-Voice Choir took part, the principal rôles being excellently represented by Madame Florence Parker-Darby (Elizabeth), Mr. Frank Mullings (Tannhäuser), and Mr. Alfred D. Butler (Wolfram). The playing of the orchestra in 'Tannhäuser,' however, left much to be desired. Mr. C. W. Perkins rendered assistance at the organ.

The sixtieth annual performance of 'Messiah' on Boxing Night by the Festival Choral Society constituted quite a record, and Dr. Sinclair is to be congratulated on the impressive and all-round excellent performance given under his conductorship. The choir quite upheld its traditions, and although somewhat depleted in the ranks of tenors and basses, many having joined the Forces, the balance was nevertheless well maintained. Owing to illness, Mr. John Harrison was not able to sing the tenor solos, and his place was taken at short notice by Mr. Frank Mullings, an excellent substitute, who appeared to be equally at home in oratorio as he is in Wagnerian opera. Miss Ada Forrest, who was in excellent voice, sang the soprano solos with consummate art, and Miss Helen Blain gave the contralto solos expressively, creating an excellent impression on this her first visit to our city. Mr. Herbert Brown's magnificent voice and sympathetic delivery of the important bass solos that fill the pages of 'Messiah' secured for him the utmost appreciation. Mr. C. W. Perkins, at the organ, was a host in himself.

The first concert in the New Year was given at the Hippodrome on January 12 by the Birmingham City Police, to raise funds in support of the Police-Aided Association for Clothing Destitute Children, and their efforts will probably realise the sum of £250. The Police Band gave some capital selections of popular music, under the conductorship of Bandmaster Inspector Henry Cannon, and the vocal portion of the programmes (there were two concerts, one in the afternoon, and the other in the evening) rested with Miss Carrie Tubbs, Miss Dorothy Webster, Mr. Frank Mullings,

and Mr. Robert Radford, who were heard in a number of songs and some concerted vocal numbers eliciting enthusiastic applause, encores naturally being irresistible.

The now well-established Barfield Choir gave its fourth choral concert in the Town Hall on January 15, under Mr. Joseph Lewis's conductorship. No attempt was made to introduce any choral work of important dimensions—such as Granville Bantock's 'Vanity of Vanities,' which was given by this combination on two previous occasions. The efforts of the choir were restricted to the singing of a number of unaccompanied part-songs more or less of a similar tone-colour, the most polyphonic and important being Cyril Jenkins's set of 'Four choral pictures' (Spring, Summer, Autumn, and Winter), and 'Out of the Silence.' The composer, who is just now recuperating, was present on this occasion. These choral pictures had been written during his convalescence. Other part-songs were by Dr. Rowland Winn, Dr. Markham Lee, Prof. Granville Bantock, E. Roy Thompson, and Clifford Roberts. The singing on the whole was effective and well balanced. Miss Alice Lakin, the well-known contralto, sang a number of songs which suited her sympathetic voice and style, and the Russian pianist, M. Sapellnikoff, revealed all his mastery over the instrument, delightful touch, finished technique, and artistic phrasing in his interpretations of Chopin's *Fantaisie* in F minor, the delightful *Nocturne* in D flat, and the heroic *Polonaise* in A flat. He also played a *Barcarolle* by Rubinstein, the performer's own bright and taking *Gavotte* (encored), and Liszt's *Rhapsody* No. 12. The encores were Liszt's 'Liebestraum,' and Tchaikovsky's 'Humoreske.' Mr. E. St. Clare Barfield was an able accompanist.

BOURNEMOUTH.

During the past month the musical activity that is usual in this place has shown no abatement. Also, it is satisfactory to state that audiences are considerably larger than they were earlier in the season, despite the continued drain upon the male element of the population for national purposes.

The Symphony Concerts are exceedingly pleasant musical functions, and every programme contains at least something that will appeal to each individual taste. For example, the attractive works specified hereunder are representative of almost every period, school, and country of importance; and breadth of outlook plus intelligent interpretation make a combination that compels attention: *Overture, 'Coriolan,'* Symphony No. 7, in A, 'Leonore' *Overture* (No. 3)—all by Beethoven; Tchaikovsky's fourth and fifth Symphonies, together with the 'Romeo and Juliet' *Overture*; Smetana's 'Bartered Bride' *Overture*; 'Jupiter' Symphony (Mozart); March on a Russian Theme by Glazounov (first performance at these concerts); 'Unfinished' Symphony (Schubert); *Overture, 'Polyeucte'* (Dukas). A very old friend of the Bournemouth public, Dr. Charles Maclean, paid one of his periodical visits at the twelfth Symphony Concert on December 23. On this occasion he brought with him two brand-new orchestral sketches entitled 'Absence' and 'Recollection'; these are linked up with an earlier work of the composer's by the free use of quotations from the latter. The music is very characteristic of the composer and, in our opinion, is stronger than anything we have yet heard of his; 'Absence,' in particular, we think would be generally voted as Dr. Maclean at his very best. To conduct the first performance of a work must always be somewhat of an anxious ordeal for the composer, but in the case before us Dr. Maclean had his orchestral forces well in hand, ensuring thereby beneficial results.

The average standard of ability of the solo performances during the month has attained to a rather higher level than earlier in the season. Dr. Rumschisky played very brilliantly in Saint-Saëns's fourth *Pianoforte* Concerto, the interpretation revealing that his nimbleness of finger is associated with all the loftier attributes of thoughtfulness and concentration of purpose; a Violin Concerto by Nardini (first time here) was an excellent medium for Mr. Max Mossel's finished art, the Birmingham professor's performance of the charming old-world music being full of a natural grace and suavity. It is a wise maxim that warns us against running before our walking powers are properly established, and would that Miss Muriel Poliska, an undoubtedly clever but quite youthful musician, had been

thus prompted before attempting to play such an exacting work as Beethoven's 'Emperor' Concerto. This young pianist has marked talent, and if she will but restrain her natural ambitions she should go far. M. Philip Abbas was very successful in Lalo's 'Cello' Concerto, his good instrumental tone and musicianly qualities winning cordial appreciation. Rimsky-Korsakov's *Pianoforte* Concerto is an inviting little work, and its nicely calculated effects apparently appealed very forcibly to Miss Edith Leah, a well-known local performer, whose interpretation was greeted with evident signs of pleasure by an audience of large dimensions.

The series of 'Monday Specials' more than justifies its existence by affording opportunities for the performance of much music that is unavoidably crowded out of the Symphony Concerts. By running two weekly concerts of high-class music side by side for some seven months, Mr. Dan Godfrey is in a position to bring forward a number of compositions that would necessarily drop out under less favourable conditions. Recent reappearances of interesting works at the 'Specials' have been as follows: Introduction, Act 3, 'Tannhäuser' (Wagner); *Overture, 'The Magic Flute'* (Mozart); 'Brandenburg' Concerto, No. 3 (Bach); and—at a concert exclusively devoted to Russian music—the *Polovtsian March, Overture, and Polovtsian Dances* from Borodin's 'Prince Igor'; the same composer's *Symphony Sketch, 'In the Steppes of Central Asia'*; Moussorgsky's *Fantasia, 'Une Nuit sur le Mont Chauve'*; Tchaikovsky's '1812' *Overture*; and Rimsky-Korsakov's *Fantasia on Serbian themes*. At this highly-attractive concert there was, too, a very graceful performance by Messrs. Whitaker, Solomon, Riviere, and Wolters, members of the Orchestra, of the two middle movements of Ippolitov-Ivanov's *String Quartet* in A minor. At the eleventh concert Mr. F. King-Hall, leader of the Orchestra, played Wagner's 'Dreams' as a violin solo in an able fashion, and Miss Dorothy Phillips sang 'Ah! fors è lui,' from Verdi's 'Traviata,' very commendably. On January 3, 'Sound an alarm,' from Handel's 'Judas Maccabeus,' was capably sung by Mr. Sam Hempall.

A pleasant diversity has prevailed as regards the various miscellaneous enterprises. The students of the Bournemouth School of Music have once again shown that general ability which it is the endeavour of the Directors (Mrs. Farnell-Watson and Mr. Hamilton Law) and their capable staff to promote. An event of some rarity was the recital for two pianofortes by Sapellnikoff and Rumschisky—a very delightful function of which the attractiveness was enhanced by the enjoyable singing of Miss Nora Read, of Bournemouth. Miss Read has been much to the fore of late at the Winter Gardens; she was the soloist at the Municipal Choir and Orchestra's repeat performance of Bridge's 'Flag of England' and Elgar's 'Banner of St. George' (conductors, Mr. Godfrey and Mr. T. J. Crawford), to which works were added the singing of some part-songs and the National Anthems of the Allies; and she also sang again at a 'Popular' concert on January 12. A Russian concert, at which Mlle. Ratmirova (soprano) and M. Dubin (tenor) appeared, was rather a disappointing affair; the first-named was moderately successful, but M. Dubin's singing was less satisfactory. A pianoforte and song recital by Mr. Leonard Borwick and Mr. Campbell McInnes was one of the outstanding engagements of the month; the former was in splendid form, and Mr. McInnes, though his voice is lacking in variety of colour, can always be relied upon to supply thoroughly artistic conceptions. This was one of the concerts periodically undertaken by Mr. Graham Peel in aid of the Wounded Soldiers and Sailors' Fund. A word of praise for Mr. George Reeves, who admirably discharged the duties of accompanist, must not be omitted. On January 15 the extremely talented boy pianist, Solomon, made a tremendous impression in his performance of the Tchaikovsky B flat minor Concerto with the Municipal Orchestra; it was very regrettable, however, that he had such a mediocre instrument to play upon.

That hardy annual, Handel's 'Messiah,' was the choice for the second concert given by the Municipal Choir and Orchestra. And right well was it performed; in fact, no other performance here has approached it either in points of detail or in its general ensemble. Mr. Herbert Brown was a tower of strength in the bass solos, his singing of 'Why do the nations' being the finest we have yet been privileged to

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hear. The other soloists—Miss Mary Leighton, Miss Dorothy Webster, and Mr. Sam Hempall—sang well throughout, the charming quality of Miss Webster's voice deserving special mention. Congratulations are due to Mr. Godfrey for securing such an excellent performance from his choir and orchestra, and also to Mr. Crawford, the chorus-master, for his success in the work of preparation.

BRISTOL.

A concert given in Bristol Grammar School, on December 21, was greatly appreciated. With the boys were associated several adult vocalists, and the orchestra included most of the leading local professional players, Mr. Maurice Alexander being leader. Mr. C. W. Stear, the organist and musical director of the School, conducted. Among other compositions were Stanford's Cantata, 'The Last Post,' in commemoration of those killed in the war, and 'The challenge of Thor,' from Elgar's 'King Olaf.' Part-songs were admirably performed by the Bristol Glee Singers (Messrs. W. Gay, L. Venn, F. Baber, and A. W. Parkman). The proceeds of the concert were devoted to the Public Schools Hospital Fund.

On January 10, Mr. R. T. Morgan, organist of St. Mary Redcliff Church, gave an organ recital, and, as on former occasions, a large congregation attended.

The Ladies' Night of the Bristol Madrigal Society was held on January 13 at the Victoria Rooms, and there was a numerous attendance. Mr. H. W. Hunt (organist of Bristol Cathedral), the new conductor, officiated. The scheme of the Society's concerts had been for many years to combine with Elizabethan examples productions by modern musicians, but now the programme was so arranged that the first section was entirely devoted to compositions belonging to the latter part of the 16th century, and the second section to a miscellaneous collection of pieces of recent years. The Elizabethan hymn referring to the Spanish Armada, 'From merciless invaders' (John Still), came appropriately after the National Anthem, it belonging also to the year 1588, when madrigals were first published in England. Other old illustrations given were 'Come, shepherds, follow me' (Bennet), 'Singing alone' (Morley), 'Thule, the period' (Weekes), 'Come, shepherd swains' (Wilbye), 'Though Amarillis dance' (Byrd), 'Lady, when I behold' (Farnaby), 'Fair Oriana' (Hilton), 'Thou art but young' (Wilbye), and 'Lady, your eye' (Weekes). Of the pieces named, six had not before been given by the choir, and it was gratifying to listen to the fine interpretation they received under the direction of Mr. Hunt. In the second part of the concert there were three examples by Pearsall which were acceptable by reason of their intrinsic merit as well as from the fact that he was an original member of the Society. The compositions were 'In dulci jubilo,' 'Ancient Norse melody,' and 'When Allen-a-Dale went a-hunting,' and these were rapturously received. The present president, Dr. Basil Harwood, was represented by 'Tell me, I charge you,' which he wrote some years ago. He quite appreciates the efforts of the Society, and has composed a piece 'To music' which he dedicates to the Society, and it will be taken in hand for the next Ladies' Night. Two other Gloucestershire composers had their efforts drawn upon, Sir Hubert Parry for 'The sea hath many a thousand,' and Harford Lloyd for 'To morning,' an eight-part chorus dedicated to the Leeds Philharmonic Society about twenty-five years ago. It is of a high order, and won favour from the Bristol hearers. Other contributions were Lotti's 'Here on the waters,' 'Weep you no more,' by Walford Davies, 'Rose-cheek'd Laura,' by Napier Miles, and 'The Waits' (Savile). These were effectively interpreted. The customary refreshments during the concert interval were on this occasion omitted in order that the expenses might be reduced, and a good share of the proceeds of the performance was devoted to the Bristol Branch of the Red Cross Society.

At the General Meeting Room, Paddington, on January 13, the Great Western Railway Musical Society gave a performance of the concert edition of 'Maritana,' with some well-chosen miscellaneous items. Mr. H. A. Hughes conducted.

DEVON AND CORNWALL.

DEVON.

Eighteenth-century music played by the Torquay Municipal Orchestra (Mr. Basil Cameron, conductor) included works by Mozart, Gluck, Handel, Boccherini, and Haydn. Miss Una Truman had considerable success on December 16 in playing Saint-Saëns's Concerto in G minor for pianoforte with the orchestra; and pianoforte music was again the attraction on December 27, when Miss Irene Scharrer delighted a large audience with her playing of Liszt's 'Hungarian Fantasia' with the orchestra, and also of pieces by Mendelssohn and Chopin. The same programme included a fine interpretation by the orchestra of Tchaikovsky's 'Pathetic' Symphony. A novel feature on December 22 was the singing of Christmas Carols by the Municipal Choir (conductor, Mr. E. W. Goss), supplementing pieces by the band. Miss Fifiine de la Côte and Miss Gladys Lacy were respectively the vocalists for the first and second weeks of the New Year, and on January 13 Saint-Saëns's Concerto for cello and orchestra was played with Miss Thelma Bentwick in the solo part, and the orchestra gave a distinctive performance of Tchaikovsky's Symphony No. 4, in F minor.

A choice gem of its kind was the Christmas musical service in Exeter Cathedral on Christmas afternoon. The Canticles were sung to Ouseley in B flat; a lovely carol, 'There were shepherds,' arranged by Dr. Joseph Bridge, gave opportunity for effective soprano and tenor solos with the choir. The highest point of the service was the remarkable playing of the 'Pastoral Symphony' by Dr. D. J. Wood, at the organ, remarkable because of the effects of coming light and moving breezes in an exalted atmosphere which he imparted by ingenious use of contrast. The mood of the occasion was maintained by a Pastoral movement by Guilmant, and a Finale by Borowski brought the present into consciousness without destroying the spirit of the past. Dr. Wood on the last day of the year provided a musical service in memory of fallen heroes, the scheme including the 'Requiem Aeternam' of Basil Harwood; Tallis's Funeral Music (3rd Mode); Croft's Burial Sentences; Felton's Chant to the 'De profundis' psalm; the Russian Contakion from the Liturgy of St. Chrysostom, sung unaccompanied to a Kieff melody; and the National Anthem, after which the trumpets of the R.F.A. Band sounded the 'Last Post.'

In the course of their tour in aid of Red Cross Funds MM. Ysaÿe, Theo. Ysaÿe, and Pachmann, and Madame Stralia visited Plymouth on December 17, this big event being secured by the enterprise of the Plymouth Orpheus Male Choir, of which Mr. D. Parkes is conductor. The violinist played works by Veracini, Saint-Saëns, and Vieuxtemps, and contributed some of his own compositions. M. Pachmann delighted the audience with his playing of Chopin, and the occasion was further memorable for a thrilling performance by the Choir of Elgar's 'Reveille,' in which the choralists reached a very high plane. They added to their repertoire the same composer's 'Feasting, I watch.' The Choir also gave a sacred concert for charitable purposes at Devonport on December 19. Performances of 'Messiah' were given by the Guildhall Choir on January 8, conducted by the Borough organist.

On Christmas afternoon, in St. Andrew's Church, at Plymouth, the choir, with an orchestra and organ, performed Christmas music, carols, and numbers from 'Messiah,' and appropriate solos were contributed by members of the choir. The band and organ played Rubinstein's 'Rêve Angelique,' the Pastoral movement from Guilmant's first Symphony, and the Offertoire on two Christmas hymns.

When Mr. Mark Hambourg gave a pianoforte recital at Plymouth on January 14 he was unusually and most appreciably subdued in manner, and his interpretations of works by Chopin and of some 18th-century pieces were thoroughly enjoyed because intelligible. Miss Annabel McDonald was the vocalist, with Miss Daisy Bucktrout at the pianoforte.

During Christmas week a male choir, organized by Miss Day in connection with the National League of Carol Singers, visited all parts of Buckfastleigh and district and collected upwards of £20 for the Blind Soldiers and Sailors' Institution. In the same association a choir of a hundred voices sang carols in Torrington Parish Church on December 28.

Madrigals and quartets, sung by Misses Bartlett and Reynolds and Messrs. Hunt and Phillips, formed a conspicuous feature in a concert at Honiton on December 26.

CORNWALL.

Carols and Christmas music have been unusually well represented in Cornwall, and the singing out of doors in some of the small villages was frequently quite good. The season was inaugurated as early as December 19, both at Bodmin and Penryn. At the former place the Pool Street and Town Wall Choirs joined forces and gave a carol service in the Wesleyan Church, and Mr. Webber, at Penryn, conducted a similar function which included the interesting examples, 'Messenger Divine,' and 'The Morning Star.' This service was repeated on January 6. At the Christmas and New Year a band of singers of Metherill covered a wide district, each evening singing and collecting for Red Cross Funds. Mr. F. Everson Luke compiled an interesting programme for a Christmas Day concert at Camborne Wesleyan Church, representing 'Messiah' largely and modern carols, and after evensong at St. Day the church choir sang carols, and solos from 'Messiah' were given. In connection with the National Carol League, festivals were held during Christmas week at Newquay and St. Columb Minor. Mr. Crosby Smith conducted the band and choir of a hundred and thirty performers.

German's opera, 'Tom Jones' obtained a concert-performance by a hundred-and-twenty members of Newquay Choral and Orchestral Society on December 15, Mr. Crosby Smith conducting; and Mabe Male Choir, directed by Mr. E. Spargo, sang choruses, part-songs, and concerted pieces at Carminellis on December 21. The band of the Duke of Cornwall's Light Infantry has given its services for war funds on many occasions, the most conspicuous being concerts at Portscatho on December 23.

A cast and chorus of forty were trained by Miss Perkins, and gave performances of the cantata 'The enchanted glen' at Looe on December 30; and on the same date a new fairy musical play, 'Dreamland,' was produced at Truro, under the direction of the authoress, Miss K. Kerr.

DUBLIN.

The Royal Dublin Society chamber music recitals recommenced after the holidays on January 10, when Miss Marie Motto, Mr. Charles Woodhouse, Mr. Frank Bridge, and Mr. C. A. Crabbe gave a programme consisting of Schubert's Quartet, Op. 29, in A minor, Borodin's Quartet, No. 2, in D major (played here for the first time), and Mozart's Duet for Violin and Viola, played by Miss Marie Motto and Mr. Frank Bridge. On January 17 the Wessely Quartet (Messrs. Hans Wessely, Spencer Dyke, Ernest Yonge, and B. Patterson Parker) played Mozart's Quartet No. 23, in F major, Mendelssohn's Quartet, Op. 12, in E flat, and Taneiev's Variations from the Quartet, Op. 7.

A concert was given in the Theatre Royal, on January 14, for War Charities at which Madame Borel, Miss Lena Munro, Miss Jean Nolan and others took part. Miss Gertrude Cuolahan was the accompanist.

On December 21 the local section of the I.S.M. had an interesting meeting at the Aberdeen Hall, at which Dr. Esposito conducted a string orchestra of about thirty players. The programme included Corelli's 'Christmas' Concerto; Elgar's 'Serenade,' Op. 20; two pieces by Bossi; a charming arrangement of a Persian love-song by Hamilton Harty; two movements from Esposito's String Quartet in C minor (played by all the strings); and Percy Grainger's 'Molly on the shore.' Solos in the different pieces were played by Signor Simonetti and Mr. P. J. Griffith (violin), Mr. Hoyle (viola), and Mr. Clyde Twelvetees (cello).

EDINBURGH.

On December 20 a superb performance of Elgar's Concerto was given by Mr. Sammons and the Scottish Orchestra. This was an all-British programme. An Overture by Norman O'Neill, a Rhapsodie by Vaughan Williams, and 'With the wild geese,' by Hamilton Harty, completed an altogether delightful concert. On December 27, Miss Carrie Tubb gave a memorable performance of 'Ah, perfido' and an Aria from 'Così fan tutte.' The Symphony was Tchaikovsky's

in E minor. The 'Sigurd Jorsalfar' Suite of Grieg was given for the first time. A Popular Concert was given by the Orchestra on January 3. Elgar's 'Carillon' was recited by Mlle. Scialtiel and also Thomé's poem 'La Fiancée de Timbalier.' In both items she created a sensation, and evidently this type of composition has a large number of supporters. The Royal Choral Union at the same concert gave a fine performance of 'The Revenge.' Mr. W. G. All, the new conductor, is to be congratulated on the reception which he obtained. On New Year's Day the Royal Choral Union gave its annual recital of 'Messiah.' The soloists were Miss Caroline Hatchard, Miss C. Mentiplay, Mr. John Harrison, and Mr. Frederic Austin. A Scottish Concert was given on the same evening by the Union and the same soloists. While writing of the 'Messiah,' mention must be made of Mr. Moonie's annual Christmas performance of this work on December 25. Although the Choir is not meeting for regular rehearsals, an excellent performance was given. On January 10 a Beethoven night was arranged by the orchestral directors, and proved one of the most popular concerts of the series. Miss Fanny Davies played the 'Emperor' Concerto and one or two short pieces, the most notable of these being a Toccata of Debussy's and a well-nigh-forgotten Scherzo of Mendelssohn's. The Septuor was a welcome resurrection.

Among the lesser concerts or recitals must be mentioned a pianoforte and 'cello recital by Mlle. Claude Dizan and Mlle. Valérie Valensar, both Belgians. The latter lady was a pupil of Popper's, and in his 'Rhapsodie Hongroise' displayed a fine technique and artistic finesse. Mlle. Dizan is a young lady whose pianoforte-playing is remarkably for her years. She gave a fine performance of one of Glazounov's Sonatas, and surmounted its technical difficulties with ease.

The Glasgow Orpheus Choir, which has made a great reputation for itself, appeared here on January 1, at a Scotch concert. Its performance was excellent, but complaints are heard about the disguising of our fine Scotch melodies by some eminent modern arrangers. It is to be feared that our friends over the Border who never hear a Scotch melody except in this highly-coloured form, will have a very erroneous idea of the true atmosphere produced by these incomparable melodies.

On January 6, Madame Bathori and Mlle. Marguerite Scialtiel gave 'Une heure de Chansons et de Poésies francaises.' Madame's songs were very fine, and mention must be made of a Suite of Stevenson's 'Child verses' set by Reynaldo Hahn. Debussy, Fauré, and Ravel were all represented. Mlle. Scialtiel confirmed the high opinion formed of her gifts on January 3.

GLASGOW.

At the seventh concert, on December 21, a very attractive programme of British music was given, which included four novelties, viz., 'Humoresque' by Norman O'Neill, the Overture to 'The Wreckers,' by Dr. Ethel Smyth, Norfolk Rhapsody No. 1, by R. Vaughan Williams, and Hamilton Harty's Symphonic-Poem, 'With the wild geese.' These, with a 'Valse gracieuse' from a Suite in D minor by E. German, and Elgar's Violin Concerto (magnificently played by Mr. Albert Sammons), completed the programme. There was nothing notable about the eighth concert, on December 28, except possibly Mr. Mlynarski's very interesting reading of Dvorák's 'From the New World' Symphony. Grieg's Orchestral Suite 'Sigurd Jorsalfar' was given for the first time here, and Miss Carrie Tubb was solo vocalist. The Choral Union under the vigorous direction of Mr. Warren Clemens gave the usual 'Messiah' performance on New Year's Day, but for some reason this semi-religious function did not this year attract the customary overflowing audience. A repetition of the work was given to a popular audience in the City Hall, on January 13. Elgar's Introduction and Allegro for string orchestra was brought to a first hearing at Glasgow at the tenth concert on January 4. The programme also included a particularly fine performance of Tchaikovsky's fourth Symphony, in F minor. Miss Agnes Nicholls as solo vocalist charmed the audience with her singing of Beethoven's scena, 'Ah, perfido!' Miss Fanny Davies was solo pianist on January 11, giving a finished performance of Mozart's Pianoforte Concerto in G major (No. 17 B. & H.). An attractive novelty was Rimsky-Korsakov's Symphonic-Suite 'Antar.' A first performance here of Bantock's new

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Symphony, 'The Hebrides,' was announced for the twelfth concert on January 18, but the performance has been postponed to a later date. In substitution thereof, Mozart's Symphony in E flat and Beethoven's Symphony No. 5 in C minor were given. Miss Elsie Cochrane, a young Glasgow soprano, was the soloist.

Two of the Saturday Popular Orchestral Concerts merit notice. The first, on December 18, when an all-Russian programme was given which included a Pianoforte Concerto by Rachmaninoff, the solo part being played by Mr. Philip E. Halstead, one of our best local pianists; and the second, on December 25, when Mr. Herbert Walton, the accomplished organist of Glasgow Cathedral, gave an excellent performance of the solo part in Guilman's Concerto in D minor for organ and orchestra.

Outside their regular series the Choral and Orchestral Union gave a concert on January 6 on behalf of the Red Cross Society. Mr. Horace Fellowes and Mr. Herbert Withers, the principal violinist and violoncellist respectively of the Scottish Orchestra, gave solos, as did also Madame Ellen Overgaard, and M. Jean Vallier, the eminent Belgian bass. Choruses were sung by the Choral Union, and the entire performance was under the direction of Mr. Mlynarski.

The only other music-makings to record are a recital of Hebridean songs on December 22, by Mrs. Kennedy-Fraser, and a performance of the 'Christmas Oratorio' by the Bach Choir, under Mr. J. M. Diack, on December 20.

LIVERPOOL.

The visit of Sir Henry Wood to conduct the seventh Philharmonic Concert on January 11, put the orchestra on its mettle. Whether the occasion was also answerable for more breaking of strings than usual, one cannot say, but it is certain the playing was remarkable alike for its vigour and its full-toned splendour and also, it must be added, for its delicacy in the accompaniments to M. Ysaÿe's violin solos. The programme opened with Goldmark's Indian legend Overture 'Sakuntala,' an interesting work which Hallé introduced here in 1877, since when it has been curiously neglected. Sir Henry Wood's version had new features of poetical interest. It was, however, his own masterly orchestral arrangement of Moussorgsky's Pianoforte Suite, 'Pictures from an Exhibition,' which chiefly displayed the calibre of the superb array of players. Sir Henry's vivid scoring of several of the Russian composer's songs had already excited a desire to know more about Moussorgsky's music, and his arrangement of the Pianoforte Suite is in every way a happy achievement. In it, Sir Henry shows supreme skill and practical knowledge of the resources of a modern orchestra. He has made the eleven short movements of the Suite yield unflinching interest and variety, whether in the deliciously droll 'Ballet of chickens emerging from their shells,' in the complaining progression of the Polish ox-cart 'Bydlo,' or in the purple patches of the strenuous Finale, 'The Gate of the Warriors.' Mr. Albert Orton assisted as sub-conductor of the instruments effectively played off the stage. In his animated choral and orchestral setting of Mr. Macfield's 'News from Whydah' Mr. Balfour Gardiner has contrived to crowd a deal of kaleidoscopic colour and incident, as well as a touch of humour, into the space of six minutes. It is a work of strong individuality and original expression, whereof the closing pages gave the choralists some trying moments in adapting themselves orchestrally. This they did with considerable, if not complete, success. In Mozart's Violin Concerto No. 3, and Wieniawski's Violin Concerto No. 2, in D, M. Ysaÿe played with serene beauty of tone. The music exactly suited a somewhat introspective mood. His technical mastery goes without saying, and was best of all shown in the Finale to Mendelssohn's Violin Concerto, played as an encore. The programme was completed by Mackenzie's aptly-chosen and exhilarating Overture, 'Britannia.'

Under Mr. R. H. Wilson the Philharmonic Society's choir is now rehearsing Prof. Granville Bantock's 'Omar Khayyam,' and other choral items which include Morley's 'Now is the month of maying,' Pierné's 'Les Cathédrales,' and Elgar's 'The Dance' and 'Lullaby' from 'From the Barren Highlands.' Mr. Wilson will conduct a performance of 'Elijah' which will be given by the Philharmonic Choir on February 16 in aid of the Institute for Sailors and Soldiers

who have been blinded in their country's service. The use of the Hall has been granted free, and the performers are giving their services either gratuitously or for nominal fees.

Two performances of Dr. E. W. Naylor's 'Pax Dei' (A Song of Rest) were given under the composer's direction in St. Luke's Church on December 19 and 20. The work has only been previously heard in Cambridge, where Dr. Naylor is organist of Emmanuel College. As an example of modern Church music, suitable for Advent use, 'Pax Dei' should find a notable place. It is practically a Requiem, and comprises nine or ten movements, some of which are sub-divided, the solo quartet being largely interwoven with the chorus. In the composer's harmonic plan there are many suggestions of modern influences, and some daring modulations which make the choral part in places difficult to sing. But there is an evidence of sincerity pervading the work which stamps it as an individual and musically achievement. The climaxes are unconventional and well-contrived, although the finest effects are those the composer has evolved spontaneously rather than built up constructively. Melody of a set-kind does not appeal to Dr. Naylor, but there are occasional motives of real beauty, as in the 'Recordare,' and masterly workmanship is shown in the vigorous fugal 'Quam olim Abrahe.' The English version but poorly expresses the grandeur of the Latin text, and the absence of an orchestra probably was another drawback. But the performance was given by a well-trained choir of men and boys, with an excellently-played accompaniment by Mr. W. G. Withers, organist of St. Luke's. In the solos the choir was reinforced by Miss Mattie Talbot, with Mr. G. A. Withers and Mr. J. C. Brien, of the Cathedral choir. The soprano solos were well sung by Master George Corran, of St. Luke's choir.

Sir Frederick Bridge had an appreciative audience at the Winter Gardens, New Brighton, on Sunday evening, January 9, when he lectured on 'Dibdin's Sea-Songs and other Naval Ballads,' and described the stirring period of English history in which Charles Dibdin appeared as actor, singer, entertainer, poet, and composer. The lecturer also referred to Arne, Shield, and Reeve, of whose Sea-Songs, together with Dibdin's, it is well to be reminded now, when the battle rages loud and long, and when the stormy winds do blow. Liverpool folk are especially well acquainted with the national sea spirit, and also with the name of Dibdin, of whose family they are reminded in the curator of the Walker Art Gallery—Mr. Rimbault Dibdin. Sir Frederick Bridge played the pianoforte accompaniments to the vocal illustrations by Mr. Harry Evans and Mr. J. C. Brien, of the Cathedral choir.

During its ten weeks' season at Kelly's Theatre, which commenced on December 27, the Moody-Manners Opera Company has broken all previous records in crowded houses. Mr. Charles Manners knows his Liverpool audience well, and it supports him whole-heartedly, especially when he offers grand opera performances of familiar favourites at prices ranging from a fourpenny gallery to three-shilling stalls. For this modest outlay it is possible to hear such eminent artists as Miss Agnes Nicholls, Madame Fanny Moody, Mr. Walter Hyde, and an array of able if lesser-known singers, among whom Miss Phyllis Archibald has gained approval as Carmen. Mr. Manners, wisely perhaps at the present time, sticks to his trump cards in 'Il Trovatore,' 'The Bohemian Girl,' 'Martha,' 'Faust,' 'Lily of Killarney,' 'The Daughter of the Regiment,' and 'Carmen,' to which on January 14 he added a welcome revival of Tchaikovsky's 'Eugene Onegin,' with Madame Fanny Moody as Tatiana. It is a part she has made peculiarly her own, and her assumption of it gave real pleasure. With her were associated an excellent cast, including Mr. Hubert Dunkerley (Onegin), Mr. Furness Williams (Lenski), Mr. Harry Brindle (Triquet), Miss McCarthy (Larina), and Miss Enid Cruickshank (Olga). The chorus maintained its reputation for bright and tuneful singing, and the quality of the orchestra—which includes several lady players, and is ably led by a lady—is an improvement upon former seasons. The conductor is Mr. Aylmer Buest.

Mr. Manners revived the operatic version of Mendelssohn's 'Elijah' on January 18, with Mr. Charles Moorhouse in the title-role, a part he sustained with great acceptance. The chorus singers also deserve honourable mention.

The annual dinner of the Liverpool Organists and Choirmasters' Association was held on January 10, with the City Organist, Mr. H. L. Ellingford, in the chair. The chief guests were Prof. Joseph C. Bridge and Mr. S. W. Pilling, president of the National Union of Organists' Associations. The well-known organist of Chester Cathedral, who has occupied his responsible post for upwards of thirty-eight years, already a longer period than any of his predecessors, made a characteristic speech, and told several good stories. In alluding to modern developments in Church music, Dr. Bridge said that Chester Cathedral choir, which remains to-day as constituted by Henry VIII., might be compared to an Armada ship attacking an ironclad. He did not, however, refer to the high standard of excellence which the Cathedral choir has maintained during his reign, except perhaps with regard to its perfection in singing the Psalms. The secret of this he described as constant practice. The pointing in use is the Cathedral Psalter 'as revised by common sense.' Mr. Pilling, in his speech, drew interesting personal reminiscences from his unequalled store, and the post-prandial proceedings included songs by Miss Elsie Chadwick, Miss Myrtle Jones, Mr. C. Leeds, and Mr. Lloyd Moore, with Mr. Frank Dibb as accompanist. Mr. Albert Orton played Schubert's Impromptu in B flat with manifest skill and taste, and Mr. C. K. James recited. A fitting allusion was made to absent members of the Association now serving with His Majesty's Forces.

Miss Gertrude Peppercorn gave a pianoforte recital in the Rushworth Hall on January 7, when her comprehensive programme included a welcome item in Dr. John Blow's 'Prelude, Courante and Fugue,' music as great and typical of its day as is Debussy's 'Jardins sous la pluie' and 'Soirée dans Grenade'—pieces which the recitalist played especially well.

A new Choral Society, the Mossley Hill and Wavertree, which during the war is restricted to ladies' voices, held its first concert on December 13, when Mr. J. M. Potter conducted an interesting programme which included J. F. Barnett's Cantata 'The Wishing Bell.' Other pieces agreeably sung were Mendelssohn's 'Ye spotted snakes' and Elgar's 'Fly, singing bird.' Miss Lynton Dawson showed executive skill at the pianoforte in her playing of the Bach-Tausig Toccata and Fugue in D minor.

A finely-appointed concert-hall which will accommodate five hundred persons is a feature of the extensive new pianoforte showrooms of Messrs. Crane in Hanover Street. The stage is of ample size, and fitted with scenic effects and mechanical contrivances, and as the new hall is centrally and conveniently situated, it is an important addition to the city's resources in this direction.

A young Liverpool violinist, Miss Edith Allanby, made a highly successful début at Mr. Vasco Akeroyd's fourth Symphony Orchestra Concert on January 18. In four movements of Lalo's 'Symphonie Espagnole,' for violin and orchestra, Miss Allanby displayed unerring technique, pure tone, and temperamental responsiveness. A pupil of Mr. Akeroyd, she will surely develop into a fine player. M. Vallier also found favour. He has a bass voice of rich and resonant quality, which he used with dramatic art, especially in 'Dors, O Cité perverse,' from Massenet's 'Hérodiade.' The programme opened with Stanford's stately 'Flourish of Trumpets,' composed for the Delhi Durbar, which was played by twelve trumpeters and the drums of Lord Derby's Military Band, conducted by Mr. Arthur Halford. Mr. Akeroyd conducted Arensky's delightful 'Silhouettes,' Tchaikovsky's '1812' Overture, and Mackenzie's 'Britannia' Overture. Altogether it was an inspiring affair.

The Liverpool Village Choir gave a concert in the Picton Hall on January 19, at which it appeared that the traditions of this choir of young ladies (which holds such a successful record in competition awards) are being well maintained under the new conductor, Mr. T. J. O. Jones.

We have received the very useful pocket date-book issued by Mr. Sweetman's Musical Agency in Liverpool. The diary, small as it is, covers three years (to September, 1919). Mr. Sweetman has a high character as an agent, but he adds to his labours a persistent crusade in favour of cheap halls as a means of popularising good music and making concerts pay.

MANCHESTER AND DISTRICT.

Just before the year's end some good things were said at the Royal College of Music. Brodsky spoke powerfully of music, with its harmonizing influence on mankind, being able and worthy of its share in the reconstructive work before them; and the High Master of the Ancient Grammar School reminded us of the Greek idea that music was an integral part of all education, and that its function was to permeate the whole field of education, quoting Sophocles's 'Work and make music.' This part of industrial Britain is certainly acting up to the old maxim, and for one thing we ought especially to give thanks to all the Societies at work in our area. They have enabled the musical public to approach all styles of music with an open mind; gone are the old days of unreasoning veneration of the classics. On the other hand, there are no evidences of unreasoning prejudice in favour of the newest music; it has all been approached in a thoroughly rational spirit, with minds free from strong bias. The attitude of the public might be fairly summed up: 'If it is the best of its kind, country, or period, give us the chance to hear it under the most favourable conditions you can secure.'

The season's chronicle must be resumed with Savonov's appearance at Hallé's on November 18, in a programme compounded of old and recognised masterpieces and samples of the lesser-known Russian school: Glazounov's Prelude from the 'Middle Ages' Suite, Liadov's 'Enchanted Lake,' and Ippolitov-Ivanov's 'Circassian Village.' Candour compels one to state that such orchestral miniatures have no especial fitness in a Hallé programme. They give pleasure undoubtedly at a first hearing; that such pleasure would be enhanced at a second hearing is probably doubtful, and yet one felt that if they were to be heard at all it could not have been under happier interpretative conditions. This impression was strengthened by experience on December 2, when Savonov again conducted an orchestral 'Te Deum' of some seventy bars in length, by Scambati, a Scherzo, 'In fronda e fronda,' by Victor de Sabata, and a Swedish Rhapsody, 'Midsommervaka,' by Alfvén. There are concert schemes at Manchester where these works would be entirely appropriate, but at Hallé's we look for bigger things. The journey, under Savonov's guidance, into this world of unknown men and music had some interest, but left little satisfaction behind it. This concert derived its main distinction from Scriabin's Symphony in E, and two movements from Sibelius's 'King Christian' Suite. The Symphony impressed most people by its freshness, geniality, and intensely lyrical character; one does not recall any conductor here who has acceded to an encore repetition of a symphonic movement however insistent the clamour, but the vivacious Scherzo in 9-8 rhythm was about as deft orchestral playing as could well be imagined, yet it rather clashes with one's ideas of symphonic development to permit such repetition. If only Savonov could have given us Sibelius's 'En Saga,' it would have made this concert as memorable for a supreme interpretation as was the November 18 programme for his 'Francesca da Rimini' reading. Sibelius, as played by Savonov, brings out most forcibly the finest features of this conductor's style.

Beecham's concerts on November 25 and December 9, fairly epitomized his enthusiasms, his grasp of varied musical idiom, and his indomitable energy in face of difficulties which would have daunted a less determined man: Weber, Mozart, Beethoven, Debussy, Chabrier d'Indy, Moussorgsky, Borodin, Delius, and Balfour Gardiner afforded the amplest variety both of matter and manner, and the greatest triumph came where it is so often sought but so seldom found—the accompaniment to the Beethoven Violin Concerto (soloist, Mr. Arthur Catterall). A Manchester chronicler must write with some moderation of Catterall's part in this, for he is one of the first-fruits of the Manchester School. He has great distinction of style and emotional warmth linked to intellectual control.

Beecham's Weber—'Oberon,' on its lyrical side—tends to a somewhat effeminate elegance rather than to a full-bodied, ripe-flavoured beauty; again, he has violent contrasts of tempi that excite but do not convince. I confess to an almost boundless faith in the certainty of his artistic *savoir vivre*, but it received a severe shock on December 9, the effect being to crook one listener's mind

into a big note of interrogation. His Mozart, on the other hand, seemed highly felicitous, certainly in his treatment of the Rondo in the 'Eine kleine Nacht Musik.' Debussy's 'Iberia' Suite, save for its second movement, rather surprised by its marked departure from what we have come to regard as his peculiar impressionism. The French temperament can approach such studies in Spanish atmosphere with incomparably greater facility than the average Briton, even of artistic sensibility, and certainly Debussy's portrayal is not so readily comprehensible as, for example, Chabrier's 'Spanish Rhapsody,' which was heard a fortnight later. A whole generation separates them in point of time: Chabrier bases on native tunes and relies on headlong impetuosity of rhythm, but there cannot be much doubt in impartial minds that the 'Iberia' Suite differs from the Chabrier 'España' as a Whistler does from a cheap coloured print.

Balfour Gardiner's orchestral 'Fantasy' ranks quite worthily with the best British music. It was superbly played.

The choral selection from Moussorgsky's 'Boris Godounov' (Coronation Scene) suffered from partial preparation, due to late arrival of copies. It revealed most of the characteristic qualities made familiar in this country through Tchaikovsky's Church liturgical settings. The great scene from Act 2 was memorable for M. Auguste Bouilliez's vivid interpretation of Boris's sense of blood-guiltiness. Miss Gwendolen Thomas and Mr. Alfred Heather sang the music of Feodore and Shousky.

Mr. Brand Lane made the only provision for Manchester's musical needs during the Christmas and New Year holidays, the full swing of musical life being resumed about January 6; but before dealing with these, allusion must be made to the regrettable if almost inevitable tendency in Municipal quarters to cartail expenditure on the music in summer-time in our parks and open spaces. One result of this tendency will be to throw into greater prominence the desirability of utilising the numerous small choirs in and around Manchester. These choirs are ready and willing, although probably not at fullest strength in the male ranks. What is necessary is a suitable form of platform of the alcove-turntable variety, which will secure the choir from having to sing against the wind; only thus can satisfactory results be gained. The open style of circular 'brass band' type of platform is quite useless, save on days of absolute calm, and such days never coincide with an open-air concert!

Mr. Landon Ronald's programme on January 6 contained the 'Meistersinger' Overture, the Prelude and closing Scene of 'Tristan,' Tchaikovsky's B flat minor Piano Concerto (Miss Scharrer), and Tchaikovsky's fourth Symphony. This scheme of 'old' music drew a big 'gallery,' and the change was thoroughly appreciated. This season we are having as judicious a blend of all sorts of musical styles as the most exacting reformer could desire; one's impression that Mr. Ronald tends to a somewhat ponderous dignity of style received ample confirmation on this occasion. There are three of the world's pianists who can successfully tackle Tchaikovsky's B flat minor Concerto, and one is a lady—but is the lady Miss Scharrer?

Beecham's absence in Italy on his politico-musical mission has necessitated some re-arrangement of our programmes, and January 13 brought us Part 1 of 'Omar Khayyam,' conducted by the composer; and a short, miscellaneous second half, conducted by Mr. Hamilton Harty, who succeeded in creating the most ideally appropriate atmosphere in Debussy's 'L'Après-midi' that I have yet heard from a British conductor. A Corot-like haze enveloped the whole work, and you positively felt (rather than heard) the atmosphere of heat and languorous ease.

The writer is of the number who hold the view that when 'Omar' in its entirety is given with the 'cuts' sanctioned by the composer, as here early in 1915, the public loses much by the lengthy abbreviation in Part 1. The omitted stanzas (19 to 46) were heard again on January 13, and the wonder of the music came home with added power; not willingly would one miss the philosophic stanzas when there is a Frederic Austin at hand, nor the pathos and solemnity of the 'Earth could not answer' chorus—to name only a couple of features. The performance took place somewhat earlier in point of time than when the season's scheme was framed, and as a fair percentage of the choir were new to the work, it was not as finished a choral performance as on

some previous occasions. Still, knowing all, one is more than thankful it was so good. It was never the composer's way to be much of a stickler for the finer features of a reading, whether choral or orchestral; he is rather Richter-like in his preference for a well-conceived and balanced whole, and so long as this is secured he does not mind such blemishes as were evident to anyone tolerably familiar with the score. Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Frederic Austin came as near to the ideal trio for this work as we are likely to get at present.

Our impressions in Manchester of the musical characteristics of the Maoris have been derived from Mr. Michael Balling, who, in the course of an interview which appeared in the January, 1914, issue of this Journal, spoke of his early life among them. The second Harrison concert (November 23), gave us the first actual experience of their native tongue and music from the lips of Princess Iwa. Clad in native attire she performed a very animated folk-song, sudden ejaculatory phrases punctuating the normal flow of melody; an encore 'Lullaby' was very restricted both in length and compass. Her voice almost eludes strict classification. Possessed of quite high notes, it rather inclines to contralto quality. Mr. William Samuells bids fair to become quite a distinguished baritone; ballad concerts may display vocal quality, but not often the higher essentials that go to the making of a perfectly-equipped singer.

The second Brodsky Quartet Concert on November 20, and the second Bowdoin Chamber Concert on December 7 had fully interesting programmes, Brahms's D minor Sonata (Dr. Brodsky and Mr. John Wills) and the Verdi E minor Quartet being the main items at the former, and at the latter Miss Susan Morvay and Mr. Anton Maaskoff played Brahms's Sonata in A (Op. 100) and the 'Kreutzer' of Beethoven, vocal duets being given by Misses Edith McCullagh and Helen Anderton.

Three concerts have been given under the auspices of the Committee for Music in War-time. On November 23 Mr. Frederick Dawson gave a pianoforte recital, on November 30 the choir of Henshaw's Blind Asylum appeared, and on December 14 a choir newly formed by Mr. Sydney H. Nicholson, in connection with the movement, appeared for the first time. A second series of these music-makings took the form of Tuesday 'Dinner-hour' popular concerts, at which the Ancoats Girls' Institute Choir sang, on January 8, a well-varied selection of part-songs heard at recent festivals; and on January 25 Mr. Frederick Dawson, for the second time this season, gave his services in this cause. The February concerts include a recital by Mr. Arthur Catterall (accompanist Mr. John Wills); a vocal recital by Mr. Manitto Klitgaard; a choral programme by the Manchester Orpheus Choir, and an orchestral concert by the Beethoven Society's Orchestra. All these arrangements have been made possible through the generosity of the various artists in placing their services at the disposal of the executive who are helping musicians less fortunately circumstanced.

At the Ancoats Chamber Concerts, on November 28, Messrs. G. Archer Hill and E. Bennett North played in duet form two movements from an orchestral ballet, 'Judith and Holofernes,' by Walter H. Mudie, and Madame Gertrude Brooks gave Archer Hill's song, 'Homewards,' to a poem by Phyllis Mudie.

The Catterall Quartet, Mr. and Mrs. Frank Merrick, and the staff of Mr. Albert J. Cross's School of Music have severally attempted to find in the Houldsworth Hall, right in the heart of the city's traffic, a suitable home for chamber music. As yet we cannot accurately gauge its acoustics. On November 17 Mr. and Mrs. Merrick gave another of their 'guess the composer' programmes, an advertisement a few days later giving the clue.

A series of recitals by eminent organists at the Town Hall has not attracted the public so much as was expected. Messrs. Swinnen, Ellingford, Alcock, and Perkins have played. Reubke's 94th Psalm Fantasia has been given at least on three occasions this winter.

The connection between cinema houses and good music is growing rapidly. The Oxford Picture House here has an orchestra of forty members, including a dozen Hallé men, and in addition to the musical accompaniment to the films they give a miniature popular orchestral concert. Mr. J. Fielding Crompton is the conductor.

NOTTINGHAM AND DISTRICT.

Prendergast's 'Two Advents' was introduced on the first Sunday in Advent at All Saints' Church. The soloists were Mr. Ernest Pike and Mr. Mark Mellers, and Mr. F. W. Hughes, the new organist, played.

On December 18, Messrs. Wilson Peck gave a concert under the Rumford-Butt Fund for the benefit of the wounded. Vocal items were contributed by Madame Laura Evans-Williams, Mr. Joseph Harrington, and Mr. Spencer Thomas, and violin solos by the Court violinist to the King of Spain, Señor Jose Gomez. Mr. William Turner's Girls' Choir gave some part-songs, Mr. Bernard Johnson played popular airs on the organ, and Miss Alice Hogg accompanied.

On the occasion of opening the greater part of the new organ at St. Mary's Church on December 23, the choir performed Gounod's 'De Profundis' and parts of Brahms's 'Requiem.' The solos were ably sung by Mr. Synner, Mr. Howell, Mr. Wright, and four boys from the choir. Mr. J. E. Gomersall, the organist, conducted, and Mr. Reginald Armitage was at the organ.

A successful concert was organized by Mrs. E. Francis at Ruddington on December 21, when vocal items were given by Miss Ida Kiddier and Mr. Wellings; instrumental numbers by Miss Sybil Speed (violin), Mr. Edwin Thorpe (cello), and Miss Emily Roseblade (pianoforte); choral selections being contributed by Cooper & Roe's Girls' Prize Choir, trained by Mrs. Francis.

The annual performance of 'Messiah' by the Nottingham Sacred Harmonic Society on Boxing-Day calls for special notice, because the soprano and bass soloists were both natives of this City, namely, Miss Florence Mellors and Mr. Robert Radford; Miss Maud Wright and Mr. John Booth completed the quartet.

On January 2, the programme of Mr. Bernard Johnson's organ recital at the Albert Hall included MacDowell's Pianoforte Concerto (No. 2) in D minor, when the soloist was Miss Una Truman. Her performance was keenly appreciated, and an encore being insisted upon she played Dvorák's 'Koboldstanz.' Mr. Johnson gave an electrifying performance of Wagner's 'Ride of the Valkyries.'

YORKSHIRE.

At the time of writing the musical public has hardly recovered from its habitual glut of 'Messiah' performances at Christmas, and the lighter claims of pantomime still occupy the attention almost too exclusively to allow for much serious music to be heard until about the last week of January. It may be said that Bradford has taken the lead in the New Year, for during the week ending January 15 three fairly important concerts have taken place there. On Monday, January 10, the sixth season of Public Free Chamber Concerts, founded and organized by Mr. S. Midgley, and financed by a few generous local amateurs, was begun. Three Pianoforte Trios, with some songs, formed a very interesting programme. Two of the Trios were familiar works, Mendelssohn's Trio in C minor (Op. 66) and Rubinstein's in B flat (Op. 52). The third was John Ireland's 'Phantasie' Trio in A minor, a work which was suggested by one of the Cobbett Musical Competitions, and sufficiently proves their value, since its artistic worth is considerable, and in its concise yet comprehensive form it affords a most wholesome precedent. It is easy to be diffuse, but the concentration required to put one's ideas concisely and without needless verbiage is a quality much to be desired. The 'Phantasie' is brief—it takes only ten minutes in performance,—so it was a happy idea for Mr. Midgley and his colleagues (Messrs. Whitby Norton, violin, and G. S. Drake, violoncello) to repeat it later on in the concert. The vocalist was Miss Nellie Judson, who sang songs by Tchaikovsky, Schumann, Delius, and MacDowell very pleasantly. On January 14, the Bradford Subscription Concert programme assumed that lighter character supposed to be suitable to a holiday mood, and though the singing of Madame Clara Butt, Miss Bessie Tyas and Mr. Maurice D'Oisley, and the violin-playing of Miss Marjorie Hayward (who gave a delightful Mozart Rondo with appropriate delicacy and charm) were excellent of their kind, the programme was hardly of general interest. On the following day, at the Bradford Permanent Orchestra's concert, Mr. Julian Clifford gave an admirable performance of Elgar's

'Enigma' Variations, inclining one to reflect upon the immense advance of orchestral playing in the West Riding during the past twenty years or so, an advance which is directly due to the establishment of popular concerts by local professional orchestras, both here and at Leeds. Another feature of the programme was Arensky's Pianoforte Concerto, an effective if not particularly individual youthful work, the solo part in which was brilliantly played by Miss Una Truman. Miss Bertha Armstrong was the vocalist, and made a distinct impression by her naturally expressive style in Aida's song, 'Ritorna vincitor,' from the first Scene of Verdi's opera. A third concert which deserves brief mention was that given by Miss Fennings, with the aid of some violin pupils, on January 13, in aid of a War charity, when the soundness of her methods as a teacher were demonstrated.

At Leeds, on January 17, Mr. Frederick Dawson gave a pianoforte recital in the Great Hall of the University in aid of a deserving object, the local 'Music in War-time' scheme, which is engaging professional musicians to give concerts to soldiers in the Leeds Infirmary and elsewhere. His programme was of exceptional interest, including three typical sets of Variations—Bach's 'Alla maniera Italiana,' Beethoven's 'Thirty-two,' in C minor, and the first book of Brahms's 'Paganini' Variations. These, and other things, including Schumann's 'Papillons,' were played by Mr. Dawson with his invariable brilliance and certainty.

The Leeds University is becoming a centre for artistic as well as intellectual activities at Leeds, and its mid-day recitals, though primarily for the delectation of its members, are much enjoyed by a larger circle of privileged hearers. On January 18 Mr. Alex Cohen (violin) and Mr. Herbert Johnson (pianoforte) gave a short recital at which they played the 'Kreutzer' Sonata,—which still seems to out all Beethoven's other violin sonatas from the concert repertoire,—and two movements from César Franck's fine Sonata. The performers' musicianly readings of the music gave much enjoyment to a thoroughly appreciative audience, Franck's work being very sympathetically treated.

At Ilkley, on January 6, a chamber concert of Russian music was given by Miss Vera Dawson (pianoforte), Miss Sylvia Sparrow (violin), and Miss Elma Godfrey (violoncello), who played Pianoforte Trios by Tchaikovsky (in A minor) and Arensky (in D minor),—both 'elegiac' in intention, as it happens,—with great success. Mr. W. Hayle was the vocalist. This formed a suitable complement to a series of University Extension Lectures on Russia which had been given recently at Ilkley.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from our newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AUCKLAND, N.Z.

Mr. Maughan Barnett, the City organist, recently gave his hundredth recital. The programme contained a list of works played during these recitals (April, 1913, to October, 1915). The recitals are given on Saturday evenings in the Town Hall, and the programmes thus necessarily contain a good proportion of light music. None the less, the list bears witness to an endeavour to popularise the best of organ music. Bach has 17 works to his credit; César Franck, 7; Handel, 8; Mendelssohn, 13 (including Sonatas 1, 2, 3, 4, 6); Guilmant, 16; Lemare, 14; Rheinberger, 5; Widor, 12; and Wolstenholme, 7; whilst the composers drawn on for transcriptions include Wagner, Sterndale Bennett, Schubert, Elgar, Tchaikovsky, Debussy, &c. The composers represented are about 120, and all but a 'negligible quantity' are of recognized standing. Altogether, a record of excellent work.

BLACKBURN.

The Ladies' Choir, under Mr. F. Duckworth, gave an attractive concert recently in aid of various war charities. Bantock's 'Happy Isle,' and Coleridge-Taylor's 'Encirclement with a twine of leaves,' and Colin Taylor's 'See what a wonderful smile,' were among the most important items.

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BRIGHTON.

On December 18, Mr. Charles Fry gave a Dramatic Recital at the Aquarium, in conjunction with the Brighton Municipal Orchestra. A feature of special interest in the programme (which included patriotic pieces by Shakespeare, Tennyson, Bernard Fagan, and others) was Longfellow's 'King Robert of Sicily,' with the picturesque music by John E. West, which was admirably played by the orchestra under the able direction of Mr. H. Lyell Taylor. Mr. Frederick Taylor was the vocalist, and displayed a fine and well-cultivated baritone voice to advantage in 'Drake's Drum' and other songs.

CAPE TOWN.

Under the conductorship of Mr. Theo. Wendt, excellent programmes are the rule at the Corporation Concerts. Among the most important works recently performed are: the 'Unfinished' Symphony; 'Leonore' No. 3; Glazounov's Symphony and 'Scènes de Ballet'; Goldmark's 'Sakuntala' Overture; Liszt's E flat Concerto; Brahms's Symphonies in D and E; Beethoven's 7th, 8th, and 9th Symphonies; Dukas's 'L'Apprenti Sorcier'; Tchaikovsky's 'Francesca da Rimini'; and Elgar's 'Enigma Variations.'

DUNEDIN, N.Z.

The Male Choir gave its 111th concert on October 6, when a good programme was successfully performed under the direction of Mr. Jesse Timson.

HANLEY.

An overwhelming audience attended the performance of 'Messiah,' given in December by the North Stafford District Choral Society, under the direction of Prof. Granville Bantock. The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford—an exceptionally fine quartet.

MELBOURNE.

The 343rd concert of the Philharmonic Society took place on November 17, when the programme included the 'Hebrides' Overture, Mackenzie's 'Britannia' Overture, César Franck's '150th Psalm,' a group of English madrigals and part-songs, the Epilogue from 'The Golden Legend,' and Elgar's 'The Banner of St. George.' Mr. Alberto Zelman conducted.

MERTHYR.

The Musical Society opened its season on December 9 with a performance of Verdi's 'Requiem.' The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. David Ellis, and Mr. Herbert Brown. Dr. D. C. Williams conducted. He and his Society are to be commended for their enterprise in giving their supporters an opportunity of hearing this fine work. Wales should be proud of this choir.

SOUTHPORT.

The Orchestral Society is still in being and active. At its first Subscription Concert an excellent miscellaneous orchestral programme was provided, including Saint-Saëns's Piano Concerto in C minor (No. 2), which was played by Miss Irene Scharrer. Elgar's 'Carillon' was a feature, the recitation being given by Miss Linda Gibbs. Mr. William Skinner conducted.—A fine performance of 'Messiah' by the Philharmonic Society, under Mr. Arthur W. Speed, was one of the chief musical events of the season, and attracted a very large audience to Holy Trinity Church. There was a full orchestra.

TORONTO.

The fine new organ built by Messrs. Casavant, St. Hyacinthe, for Old St. Andrew's Presbyterian Church, Toronto, was opened recently. At the first recital, Mr. Richard Tattersall, the organist, gave a programme that included Bach's Fantasia and Fugue in G minor, and Rheinberger's Sonata No. 20.—At the University, Mr. F. A. Mowbray, at his fifth recital, played Gade's Moderato, Arensky's Berceuse, Harwood's Sonata No. 1, and Tombelle's Toccata.—The many English friends of Mr. Healey Willan will not be surprised to hear that both on personal and musical grounds he is making a mark in his new sphere. At the first concert of the season of the Toronto String Quartet, a Trio in B minor for pianoforte, violin, and cello was performed,

with the composer at the pianoforte. Mr. Willan has just given an excellent series of organ recitals at St. Paul's Church, where he has a fine organ of 106 stops.—The Mendelssohn Choir, under Dr. Vogt, is still active. Performances of Pierné's 'Children's Crusade,' Hamilton Harty's 'The Mystic Trumpeter,' a selection from Borodin's opera 'Prince Igor' and many smaller works, are arranged to be given at the cycle of concerts from January 31, February 1 and 2. A Russian orchestra will co-operate.

WINNIPEG.

The Broadway Methodist Church choir, under the direction of Mr. Watkin Mills, the choirmaster, gave a very successful carol concert on December 30. Traditional carols and others by Barnby, Sullivan, Dykes, Bridge, Mackenzie, Goss, and Chambers were sung. Mr. Watkin Mills, who now resides at Winnipeg, sang 'Nazareth,' and Mr. J. W. Parnam played seasonable organ solos.

Miscellaneous.

The many admirers of Spohr's famous and popular work 'The Last Judgment' will welcome the new and revised edition that has been issued recently by Messrs. Novello. It has been produced under the supervision of Mr. H. Elliot Button, who has re-arranged the accompaniments so as to bring out the salient points of the full-score and to make it practicable for one pair of hands. Hints as to orchestration are added. No work of importance has suffered so much as 'The Last Judgment' from differences of opinion and practice as to metronome rates. It may be hoped that the new edition will dispel this difficulty. The rates given are in accordance with the most experienced opinion. Louis Spohr was born on April 5, 1784, and died on October 22, 1859. 'The Last Judgment' was produced at the Lutheran Church, Cassel, on Good Friday, 1826, and was first performed in this country at Norwich on September 24, 1830.

Mr. F. A. Innell, Wokingham Road, Reading, writes: 'The following passage in Samuel Butler's "Contradictions" (Characters, &c., Cambridge English Classics, 1908, p. 446) may be of interest in connection with the question of clavier-fingering in the 17th century:

Those who play upon the Organs or Virginals, have the Advantage of those who play upon Lutes, &c., for they have the use of one Finger and a Thumb more than the others have, and with the same touch do both stop and strike.'

The Oxford House Choral and Orchestral Society gave a concert on January 15, when the chief feature of the evening was Stanford's 'The Revenge' which was very well sung, the words of the ballad being given with commendable distinctness by the choir. The programme included Sullivan's 'In Memoriam' Overture and Wormser's 'L'Enfant Prodigue' Suite. Songs by Miss Phyllis Lett and recitations by Mr. Charles Fry were received with enthusiasm by the large audience. Mr. Cuthbert Kelly was as usual an admirable conductor.

Since our last reference to the Ealing Philharmonic Society, that capable body has given a notably good performance of Elgar's 'King Olaf.' The choir particularly distinguished itself. The principals were Miss Maidstone Campbell, Mr. Frank Webster, and Mr. Topliss Green. In addition to its local performances the Society gives concerts in neighbouring camps. Mr. E. Victor Williams is the conductor.

At Union Street Chapel on Christmas morning a choral service was held at which appropriate numbers from 'Messiah' were sung, followed by a miscellaneous selection. The principals were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Frank Mullings, and Mr. Hamilton Harris. Mr. F. Royle was at the organ, and Mr. W. Townsend conducted.

A conference of teachers on 'Musical Education,' held at St. Paul's Girls' School, Hammersmith, from January 3 to 8, was a cheerful event of the Christmas vacation. Many useful papers were read, and the discussions were informing. The whole affair was well-managed by the hon. secretary, Mr. Arthur J. Hadrill.

The annual Great Spring Festival of the London Sunday School Choir will be held on February 19, at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adults. Miss Phyllis Lett and Mr. Charles Saunders will sing. Mr. William Whiteman will conduct.

The Church Imperial Club is an institution that should be of use to the clergy and to organists. Some well-known members of the latter fraternity are members. The terms for membership have been framed to suit the circumstances of those for whom the Club caters.

Mr. Harold V. Neilson's production of 'Brer Rabbit and Mr. Fox' at the Liverpool Repertory Theatre has been received with a chorus of praise from the local critics, most of whom devote special attention to the music, which is by Mr. Martin Shaw.

On January 11, Mr. R. J. Pitcher delivered a lecture on the uses of his recent invention 'The Techniquer,' at the London Academy of Music. Mr. Percy Scholes was the chairman, and spoke of the lecturer as a public benefactor.

We regret to hear that Mr. Hamish MacCunn has for some months been suffering from a throat complaint that has prevented him from undertaking work. We wish him speedy recovery.

The Committee for Music in War-Time has given recently many concerts in camps and hospitals. The demand for these concerts is on the increase. All the artists engaged are remunerated.

Mr. Isidore de Lara pursues with commendable persistence his concert campaign in furtherance of the interests of the British composer.

An operatic setting of Shakespeare's 'Romeo and Juliet' by John Edward Barkworth was produced by the Harrison-Frewin Opera Company at Middlesbrough on January 7.

On December 29, at Llandudno, Miss Marguerite B. Price gave a successful concert-recital of her own compositions.

Dr. Albert Ham has been elected president of the Empire Club of Canada.

The London Trio continues to give excellent performances at Aeolian Hall.

Answers to Correspondents.

Miss J. G. BOTT writes: 'In the Syllabus of the Metropolitan examination for the diploma of licentiateship of the Royal Academy of Music, for the violin, the following remarks occur: "Scales and arpeggios to be played with detached and slurred bowing." I should be glad if you could give me some idea as to how many notes are to be slurred to one bow.'

ANSWER.—The best method of 'slurring' the scales is to play the whole three octaves in two bow-lengths, down for ascending and up for descending, as shown in 'Wessely's Scale Manual.' As an alternative to the above slur in sevens, as shown in the Associated Board Local Centre Advanced Syllabus.

'ROSEVALE' (QUESTION).—'Please give me a list of good and moderately difficult anthems for Lent, Easter, Whitsuntide, and Trinity, for a well-balanced choir of twenty-five.'

ANSWER.—The following should meet your case: 'By Thy glorious death,' Dvorák, 'By the waters of Babylon,' H. M. Higgs (Lent); 'Sing ye to the Lord,' Lloyd, 'The promise which was made,' Bairstow (Easter);

'As the hart pants,' Mendelssohn, 'The eyes of all,' Gibbons (Whitsuntide); 'Light of the world' (Easter), 'Thou shalt shew me,' Alan Gray (Trinitytide)—all published by Novello.

The Rev. ERNEST DOWSETT asks whether there exists any history or account of the development of Negro music as it is found to-day in Plantation songs and dances and band music.

ANSWER.—The best history we know of is 'Afro-American Folk-Songs, a Study of Racial and National Music,' by H. E. Krehbiel, of New York. It is published by Messrs. Schirmer & Co., London and New York.

CONTENTS.

Dan Godfrey and Bournemouth (<i>with Special Portrait</i>)	Page 73
Ecclesiastical Music and Popular Fictions. By R. R. Terry	75
Progress and Poverty. By G. H. Clutsam	76
Occasional Notes	77
Orpheus Chez Nous. By Harvey Grace	78
Bach's Forty-Eight Preludes and Fugues. A New Edition	79
La Guerre des Bouffons (<i>continued</i>). By Jeffrey Pulver	80
Church and Organ Music	81
Music and Worship	82
Reviews	83
Correspondence	84
Obituary	85
The Dulcimer. By Lewis L. Kropf	86
The Instruments with Sympathetic Strings: Musical Association Lecture	87
Rutland Boughton's Nativity Drama at Glastonbury	88
Madame Liza Lehmann's 'Everyman'	89
Shaftesbury Theatre—'The Critic, or An Opera Rehearsed'	90
'The Starlight Express'	91
Preston Parish Church	92
The Royal College of Music	93
Trinity College of Music, London	94
Royal Choral Society	95
The London Choral Society	96
The Abbey Glee Club	97
The Oriana Madrigal Society	98
A Dumsfries Sunday Concert	99
South Place Popular Concerts	100
Music in the Provinces	101
Country and Colonial News	102
Miscellaneous	103
Answers to Correspondents	104

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2. Blest are the departed ("The Last Judgment") (G major)	SPRUE
3. I know that my Redeemer liveth ("The Messiah") (E major)	HANDEL
4. O rest in the Lord ("Elijah") (C major) ...	...	...	MENDELSSOHN
5. Cast thy burden upon the Lord ("Elijah") (E flat major) ...	...	...	MENDELSSOHN
6. Then shall the righteous ("Elijah") (A flat major) ...	...	...	MENDELSSOHN
7. Prelude on Dykes's Tune "Requiescat" ("Now the labourer's task is o'er") (C major) ...	...	...	JOHN E. WEST
8. When called by Thee I gain Thy portal (Motet: "Come, Jesu, come") (G minor)	J. S. BACH

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